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Story on Page 17



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Because it is obviously in the national interest to permit free and unrestricted performances of the national anthem together with its lyrics, Broadcast Music, Inc., publishers, has announced that the Louis Untermeyer lyrics may be performed publicly and privately without any compensation for performing rights.

Hymn of the Soviet Union

1

Republic forever, the land of the free,
Joined in love and labor for all men to
see;
Long live mighty Russia, the union
supreme
As the hope of the people, their work and
their dream.

CHORUS

Long may she live, our motherland,
Long may her flag be over us;
Flag of the Soviets, our trust and our
pride,
Ride through the storm victorious.
Lead us to visions glorious—
Flag of a people in friendship allied.
(repeat)

2

Through terror and darkness the sun
shines today,
For Lenin and Stalin have lighted the
way;
We crushed the invader, we hurled back
the foe,
And our armies in triumph will sing as
they go:
Copyright Broadcast Music, Inc., 1944

The Washington Heights "Y" Symphony Orchestra, Maxim Waldo, Conductor, gave its sixtieth concert on Sunday, Feb. 6th at 8:30 P. M. Robert Rudle, talented young violinist, made his second appearance with the orchestra, playing the Concerto for Violin #3 in A major, by Mozart. The program also included the Symphony #5 by Tschalkowsky.

Robert Rudle, who is a well known young musician, was awarded a Philharmonic Scholarship to study with Mishel Pastro. He is a graduate of the Juillard School of Music, where he had a fellowship under Albert Spalding. Mr. Rudle has appeared as soloist with the Charleston, the New York Civic, the Brooklyn, and the Washington Heights "Y" Symphony Orchestras, and the Wallenstein Symphonettes. He has been a member of the Hadly Trio, New Friends of Music, the Chautauqua Symphony and this summer, the Philharmonic. He is frequently heard in solo recitals, both in the concert halls and over the major radio stations. Mr. Rudle will give a solo recital at Carnegie Chamber Music Hall on Monday evening, Feb. 7th, the day following his appearance with the Washington Heights "Y" Symphony Orchestra.

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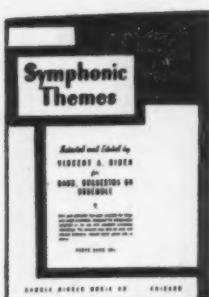
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(*"Chopsticks," novelty by Evans for orch., Feb. publication.*)

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Through its weekly broadcasts, the Muskegon High School Band has become a family affair.

On the AIR

Your School Band Can Become a Power in the Community

By William Stewart

Bandmaster — Coordinator
Muskegon, Michigan

Today, more and more frequently, the various musical organizations of our high schools are taking their place on the broadcasting schedules of their own local radio stations. Many of these organizations are looked to for a program once every two weeks, many go on the air weekly. In either case, such a schedule calls for careful planning and a good library, a library that provides not only a quantity of good music but wide variety.

In planning a series of programs for any organization, there are many factors to be taken into consideration. Of course, everyone wants his or her organization's broadcasts to be successful, and because planning is one of the big factors in gaining this success, I shall try to point out some of the things that must be taken into consideration in such planning.

Before entering into the problems that confront the musical director in preparing broadcasts, let me say that the extra effort and the extra time expended are worth while contributions to the maintenance and improvement of your own individual organizations. Having recently completed five years of weekly band broadcasts, I feel that I am in a position to recommend to all who may read this, the establishment, wherever possible, of a broadcasting program.

I. Purposes of the Program

In planning a broadcast series, one should consider very carefully what the purposes of the program are to be. I say purposes, because there are several different ones to be considered. I believe pretty much as does Catherine Flanders, writing in *Education On the Air*, when she says: "There is no ex-

cuse for radio, whatsoever, except as it benefits the listener."¹ Of course, I would extend that statement somewhat so that it would include the people taking part in the broadcast, especially when the broadcasters are students. At any rate we must have purposes and definite ones to aid us in our planning. I believe I would classify all purposes in two groups, permanent and temporary. The permanent ones should be foremost in our mind at all times, while the temporary purposes may vary from program to program. As I list and discuss my purposes, I shall point out to which classification I feel each belongs.

a. Educational

In Cantril and Allport's book, *The Psychology of Radio*, we find the following statement, "Radio provides an unparalleled opportunity for music education." Therefore, let us discuss the educational purposes we might have in mind in planning a band broadcast. Such purposes would naturally be along the line of musical education. I feel that one very promising educational purpose is overlooked in most broadcasts by high school instrumental groups. That purpose is concerned with planning programs especially

¹*Education on the Air*, Yearbook of the Institute for Education by Radio. Volume VII, page 211.

suit to the students in our grade schools. Most of these people do not get the chance to study the band and its make-up. True enough, some of them do hear the Damrosch programs, but it is more concerned with orchestral music. Here is an excellent opportunity to make use of one of the educational purposes. With careful planning we can design a series of three, four, or even more broadcasts that will enable these young people to learn much about a band and the instruments that comprise the band. We can demonstrate tonal qualities, range, and technical abilities of all these various instruments.

Such a program would call for co-operation and close contact with the grade school principals and music teachers. Such cooperation and contacts are too often missing. By this means a well developed and interesting broadcast could be brought to a large number of young people, with no expenditure of money for transportation, to the school itself.

Probably the most logical approach to such a program would be through the arrangement of satisfactory dates, spread out over a period of time, that those listeners who might not be interested in such a program, would not be drawn away from our broadcast. No doubt, however, most of our listeners would enjoy such a program and at the same time gain a better appreciation of the band and its make-up.

Let us draw up a model program and a schedule that would answer such a purpose. We shall say that late in November (after the demands of the football season are met), we are going to broadcast our first program to the grade schools. It will be a program demonstrating the various sections of the band. In planning the broadcast, we shall attempt to find numbers that give prominence, first to the woodwind section, secondly to the brass section, and lastly to the percussion instruments. We shall not be concerned with the individual instruments in this broadcast and for that reason will choose numbers that will be especially interesting to young ears, and yet call upon the whole band. It would be well, also, to include some numbers just for pure enjoyment, placing them at the beginning and end of the demonstration portion of our broadcast.

Roughly, we have given here the general idea behind our first broadcast to the grade schools. Now let us look ahead, say three weeks, to our second program for these people. This time we shall plan for a description and demonstration of the various

woodwind instruments. Such a program should consist of possibly two full band numbers with the rest of the time devoted to the woodwinds. Here is our chance for variety. We can use woodwind ensemble numbers and a solo or short descriptive passages played by outstanding band members. This should provide an interesting and valuable picture of the band's woodwind group.

Descriptions and short histories of the various instruments should be well-worded and easily understood. I think, too, that pictures of the instruments should be provided for the children in as many cases as possible.

Author's Note

For five years, with the exception of summers and football seasons, the Muskegon High School Band had the pleasure of presenting weekly, twenty-five minute broadcasts directly from the band's rehearsal room. These programs were directed by a



student committee, announced by students in most cases and engineered by radio technicians from the radio station.

This experience did so much for the band and its members that the writer has tried, in this article, to point out the advantages in a regularly scheduled band broadcast program. Whether the program is aired weekly, monthly or on any other plan, certain advantages are possible through a well organized set up. For this reason, some lessons drawn from actual experience with such an activity have been included in this article. Thanks to the ownership of radio station WKZB, Muskegon, the programs furnished an incentive hard to equal for both students and their director. Temporarily off the air at this time due to certain schedule conflicts, we are all anxiously standing by waiting for the signal to resume this most intriguing activity.

The band mentioned here rehearses five times weekly in school hours, plus one extra long evening rehearsal with emphasis placed on the radio work.

Radio station WKZB serves a community of about eighty-thousand people in normal times, though far exceeding that today. The climax of each year's broadcasting is a special program which emanates from our auditorium stage. This program, called the Big Broadcast, is given to a large audience with regular station men doing the actual announcements. This program provides for audience participation through community singing and lasts for one hour. In as much as possible the numbers most requested through the year are played. Admission is charged at this program and money raised usually amounts to a goodly sum.

^aCantril and Allport, *The Psychology of Radio*, page 19.

Proceeding on this basis, our third broadcast, following in another three weeks, could deal with the brass family. Here again the whole band should be given some part at the beginning and end of the broadcast. As in the first case, solos and solo passages for demonstration will make up the bulk of our program.

The fourth broadcast of this series will call necessarily for more use of the whole band, due to a lack of suitable demonstration material for the percussion section. However, the various instruments from tympani to castanet can be demonstrated with no little success.

Here briefly and sketchily, I have outlined a procedure with an educational purpose, the purpose of helping young people to recognize the various instruments of the band. I feel, too, that such a program would be very worthwhile and interesting not only to the children, but to the broadcasting group and the community in general. I believe as does Louis Woodson Curtis, Director of Music, Los Angeles, California, who says: "As a listening activity, a radio broadcast constitutes a glorified music appreciation lesson."

In adopting such a plan for a series of broadcasts, one might vary the length of time between programs to better suit his needs. For the sake of continuity a shorter interval between broadcasts might prove more successful provided they could be properly presented with less preparation.

Other educational purposes are answered naturally in a well-planned program. Listeners glean a certain amount of musical education through good presentation of good music accompanied by interesting and accurate descriptions of various numbers. If, for example, we explain briefly the rhythm of the waltz, the march, or any other number being played, they are more clearly understood than in any other way. Such demonstrations are incidental to the program itself and need not demand extra practice, only careful thought. They should prove beneficial both to adult and child audiences.

Perhaps the educational values of broadcasting are tied up most closely in the manner in which the material is presented. Whenever a program with an educational purpose is planned, never lay too much stress upon the idea that you are trying to educate people for if you do, you will cut down your listening audience. "Education to be broadcast must be mixed with entertainment." People, it seems, like their education sugar-coated. Here again the ability of a band to fill such a need is very evident, simply because band music is generally considered entertaining. We must remember that comments on composers and compositions are important because they are making it possible for people to learn musical facts. Some people owe their ability to pronounce musical terms and composer's names to radio.

If here, I have digressed from educational purposes, and I don't feel I have, it is because entertainment is necessary to the successful educational broadcast. After all, my purpose is to help your program, as well as mine, to be useful and entertaining to the community to which it is released. Such a purpose I would classify as permanent.

^b"Music Instruction by Radio" in *Music Educators Conference Yearbook*, 1934, page 291.

^cSir John Reith in N.B.C. Bulletin "Broadcasting," Vol. 3, page 11.

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b. Cultural

A second purpose behind any broadcast should be that of spreading culture. Here again though possibly less clearly defined, we find a factor that must be considered in our planning.

Let us, first, define the word culture. "Culture is the conversance with art and taste for fine arts, humanities, and broad aspects of science, distinguished from technical, vocational, or professional skill or knowledge."¹⁴ Using this as the basis of planning our cultural purposes, we must remember that the cultural standards of radio listeners are always climbing higher. The study of any number of surveys will prove such a statement to be true. More people are listening to finer programs than ever before. We must try to uphold these standards and better the tastes of our community. Many people would say that such a purpose could not be fulfilled with a band broadcast, but I do not agree. Many of our listeners are parents of young people performing the broadcast and are as different as the children themselves. Each home differs in its advantages and its mode of living. So if we can better the appreciation of music in any one of those homes we have done a fine piece of work. Let us keep our programs up to a certain level so that we serve our community in a cultural way. I do not mean that we should limit our program entirely to the classics (impossible for high school bands). Such a move would be fatal to all of our purposes. After all, music that would have cultural advantages for one community, might be minus the same in another area. Our problem is concerned with finding out what people are listening to and seeing if we can improve upon their tastes. That is why a program of all marches would fall short of any cultural goal. Nearly everyone likes band marches already and we would not be improving our listener's musical tastes by confining our program to that one field of music. I feel that these cultural purposes should be accomplished gradually and through variety. I do feel, too, that every program should contain one or two numbers of real musical value. Simplified arrangements of great compositions are available, though care must be used in choosing them. In all events, we must remember that to be of any service to our community, through our broadcasts, we must hold our listeners' attention.

Not all culture is given out through the music itself. Some is spread through the explanations of the music. For instance, if we play "Looking Upward Suite" by Sousa, it means that we have an opportunity to let people know that Sousa wrote other things besides marches. Such information broadens a person's culture, I think, and the information was gotten in an entertaining, enjoyable way. We must again be reminded that culture can be stimulated only through entertainment. Such a thought is a guiding principle with the National Broadcasting Company, when they say, "The central task of radio is the awakening of cultural appreciation through entertainment."¹⁵ So you see in our planning we must keep in mind a standard, a standard that will raise the cultural level of our listeners and yet be pleasing to them.

Give works of cultural value on every program, play numbers with definite mu-

sical value. Remember, too, that through radio your listeners really have an excellent chance to be good listeners and to learn. This fact is realized by prominent educators, such as Peter Dykema, Professor of Music Education of Teacher's College, Columbia University, who makes this statement:

"As the tones pour in over the radio, with no presence of a conductor to distract us, with no audience coughing or whispering, then we are in the presence of music in a pure form."¹⁶ When planning your broadcast, think of this statement

and remember that your program is going to be heard for its musical value alone. Through the medium of radio, we can do much, if we have our purposes well in mind, to help our communities come to a better appreciation of band music and music in general. To the community and the school system as a whole these two purposes, briefly outlined as they are, can become contributing factors to a more musically appreciative community. We shall discuss the many other purposes in the installments to follow.

(To be continued.)

Consider Your Embouchure

By Marion L. Jacobs

Embouchure Specialist

● "DRIVE, MISTER—DRIVE"—with a hut-hutdouble hut, the Army, Navy or Marine band steps out for all formations. They carry on in this manner all day with a concert or dance job for their men at night. Many high military authorities realize the real value received from a service organization as they are indispensable to any first class military unit.

One of the most difficult of problems falls into the brass section of the band. Band work is rigorous and of course the brass carries its share of duty. There is where an embouchure plays its final deciding role—having a dependable, responsive lip when you need it is the test. After playing a guard-mount, retreat parade, broadcast rehearsal, concert and a dance job, a brass man realizes the importance of a good instrument, mouthpiece, competent teaching and instruction! Yet in face of these facts many brass men fail to acquire a reliable embouchure.

From the thousands who are playing cornet and trumpet today, only a mere handful, so to speak, are really blessed with well developed embouchures. Look around in your section, Mister!

There is, generally speaking, no such a thing as lack of talent, ambition, competent teaching, and practicing methods—no one could possibly deny these facts. Still we have the wholesale slaughter of embouchures. Most brass players frequently change mouthpieces, and not a few accumulate from ten to twenty each, without finding a comfortable and individual mouthpiece. There is something needed which is vital to the embouchure development.

In order to develop a fine embouchure, your mouthpiece must be correct, not only in cup depth, size, and in back bore construction, but it must have a rim that fits the individual.

Your lips operate under a great handicap when they are pinched and forced to form and develop an embouchure to a rim that does not fit your teeth (lips) formation. What may be the finest mouthpiece for one individual, whose playing you greatly admire, may easily be the very worst for you. So we note that the mouthpiece problem is distinctly INDIVIDUAL—the embouchure can be as good as the MOUTHPIECE permits, and no better. Any experienced brass instrumentalist will highly recommend a change of mouthpiece which is slightly better, one a little more suitable individually, one that will in some degree strengthen and be an asset to his embouchure.

The embouchure and mouthpiece subject is inexhaustible. I have played in many fine bands, spent considerable time in looking into the subject through inquiry, observation, and association with those who make individual mouthpieces. This is my firm conviction and gradually the brass playing world is realizing a great weakness in their embouchure and mouthpiece development. Doing something to correct their individual idiosyncrasies will be the next step. Many have solved their playing problem by using individual fitted mouthpieces and there's really no excuse for a "bum" embouchure if one has a good instrument, competent instruction, an individual mouthpiece and the tenacity to practice methodically. Use logic and realize that you can not develop a responsive and dependable embouchure with a mouthpiece that does not in some degree fit the contour of your teeth formation. Individually correct mouthpieces offer you a reasonable solution for that troublesome embouchure. Think it over if you have a BUM lip!

Ed. note: This article does in no way reflect the opinion of this magazine. Further questions will be answered by Mr. Jacobs.

¹³Webster's New International Dictionary.

¹⁴N.B.C. Bulletin "Broadcasting," Volume I, page 50.



Mr. Cheyette

• **SEVERAL YEARS AGO**, a story was told to me about a lecture which Carl Sandburg, eminent American poet, lecturer and author, was delivering before a high school audience in the Genesee Valley of New York State, through which the Erie Canal runs. He asked the students assembled for his lecture whether they knew the Volga Boat Song. Every hand in the audience went up in recognition. He then asked them whether they knew the song "Erie Canal". Not a hand went up acknowledging recognition. According to Carl Sandburg, "Erie Canal" is just as fine a song as the "Volga Boat Song", and, furthermore, it is indigenous to the territory where he was lecturing. Why have we neglected our own folk idiom to acquaint ourselves with literature as far removed as the Volga?

Roy Harris told the writer some time ago that we in the schools have been preoccupied with developing what he called "nineteenth century ears" in our students, by inoculating them with the lush harmonies of Liszt, Schubert, Wagner, Brahms and Beethoven, which the present day dance writers mimic to their own debilitating taste. He accuses us of either being afraid to bring today's music to our students because no one has taught us how to listen to it in some 2 point appreciation course in a graduate school; or else, we are just too lazy to dig in for ourselves to find out just what American musicians of today are trying to express through their music.

AMERICAN Music for American Schools

By Irving Cheyette

Director, Music Education Department
State Teachers College, Indiana, Pa.

These accusations provided a definite challenge to our thinking in our college. Were we also guilty of neglecting our own folk idiom? Were we afraid to tackle anything new and untried for fear of displaying ignorance or ineptitude? If not, and we were not willing to accuse ourselves too harshly, how could we improve our program so as to bring ourselves up-to-date, and what was our responsibility as a "mother of teachers" to acquaint our novitiates with this new material — to us — and with American folk material. The first step in solving a problem is to find out what the problem is. We wanted to know how we could bring more American music to American children.

We have at Indiana the typical music education curriculum providing for music majors courses in applied music which included four years of voice and piano instruction, plus four years on whatever orchestral instrument is the student's major medium of musical expression. In addition there are included a year of clarinet and a semester on all other wood-winds; a year of brass instruction, and three semesters of string instrument instruction. Then there are three years of Harmony, solfeggio and ear-training and a year of eurythmics. Our musical organizations include a symphony orchestra, a mixed choir, a male glee club, a girl's glee club, and a junior mixed choir for underclassmen; a marching band and a concert band; and a beginner's orchestra for freshmen.

All of this work in applied music finds fruition in the form of student recitals, faculty recitals, formal concerts, radio broadcasts, concert tours, clinics and festivals. We certainly have enough media and opportunities for presenting our wares to our public. Then, of course, our student teachers meet 1,000 children in our community every week for some time, and they should be influential in affecting the discriminatory powers of these children in the realm of music.

Our next task was to re-examine the types of programs we had been presenting; the reference literature available in our library; the recency of our

record library; the type of literature available in the school music texts we were using. Much to our chagrin, we found that we were pretty much "nineteenth century minded" or worse still, "pre-nineteenth century minded" in much of our art music, and very much European minded in our folk music. Now there is nothing wrong with enjoying and loving the great master works regardless of when they were written. A Beethoven symphony is just as fresh and vital and alive to a person who hears it for the first time in his life today, as it was the day it was written. But we were interested in expanding our horizons and awakening ourselves and those we were to teach to additional treasures of sound and story.

We proceeded on a course of action five years ago which has since brought us a rich harvest of new materials, many new friends for our school, and national recognition resulting in our being awarded the American Musical Arts Foundation Trophy as the college which had done the most to further the cause of American music.

Every teacher of applied music, whether in piano, voice or instrument made it his or her business to study recent American composition in their respective medium. The most interesting of these were presented in our student recitals, and faculty recitals. The teachers of music appreciation and general music courses reaching non-music majors in the college, added units on American folk music and contemporary American composers. The larger musical organizations both vocal and instrumental, delved into a study of the American scene as expressed in music by contemporary Americans and all earlier Americans.

However, we felt that while this was all very meritorious, it was not enough. Through our broadcasting facilities, we were able to reach a much wider audience in our tri-state area spanned by our broadcasting station. Our radio committee set up a full study guide called "*I Hear America Singing*", presenting American folk and art music from our earliest history to the present time, and including recordings for follow up listening; poetry and prose

(Please turn to page 34)

Oh! the Things my Alma Mater never Told me!

By James E. Koontz

Director of Music

Wakefield, Nebraska, Public Schools

SINCE I HAVE THE SOMEWHAT DUBIOUS ABILITY to place myself at odds with "the powers that be," it is with full knowledge of the gravity of the situation that I commit this professional "faux pas." Perhaps I have been divinely appointed to crusade for this new cause, more than likely my sour attitude was brought on by an attack of Chronic Indigestion; at any rate I fully realize that I am "sticking my neck out." Move over, you authors, you lecturers in the field of "Music Teachers and Their Ailments." Make way critics, professors of the fine art of teaching. Make room in your ranks for me. Even at my tender age I'm tired of watching the parade, I want to join in. I've heard all kinds of complaints, and you always have an answer. Here is a brand new one for you,—or is it?

What am I kicking myself around about? Just this, I'm tired of floundering around without adequate teaching materials. Not the kind school boards furnish mind you, I've been without the kind that college professors are supposed to equip one with. I mean the barest knowledge of the real problems that I would meet in "Podunk High." Take heed my unsuspecting college undergraduates, and do something about it, before you are left in

the cold to acquire your own "musical education," (after you graduate). Allow me to present my case.

My well meaning instructors guided me into a "Music Supervisors" course which included some of the following subject in its curriculum:

Diatonic & Chromatic Harmony	Counterpoint
Music Appreciation	Music History
Composition	Voice
Piano	Organ
Methods	Harmonic Analysis
	et cetera

I learned to recognize inverted, augmented, diminished triads. I know that Bach was an inventor. (Several of his piano inventions are well known.) I am on speaking terms with the various species of counterpoint, but up until recently I didn't know whether a Fluegel Horn grew on some member of phylum chordate or belonged to the brass family.

I left college after four years and two summers filled to overflowing with the most beautiful philosophies and theories you can imagine. I was geared for music in mass production, but when I threw the switch one First of September I got an awful shock. My education began, and I started learning the hard way. It certainly was a painful process. I began thumbing madly through my books but there were no answers for the mess I was

in. I found that even though I knew just exactly how to buzz and blow, and which valve to push down, I was overwhelmed with the complexity of the situation in which I found myself. Oh yes, I studied "how" in college, but they didn't teach me all the necessary "whys". I didn't know even half of the "hows". I told youngsters, "If you push this valve down, this note comes out." Three times out of five it did and what agony to listen to it.

If any student had asked for advice as to the correction of difficulties in using "stopped horn", I would have referred him to the nearest garage. Little did I realize there was something more to learn about instruments than just pushing valves and tooting. When "little George" insisted on playing a cornet even though he wasn't making a bit of progress, I didn't know by looking at him that a "Ubangi" would have had as much luck on the cornet. When a student on the clarinet had trouble producing a good clear tone, I blamed it on the child's inability. I didn't know enough to look for a faulty mouthpiece, poorly fitted joints, dents, or other mechanical defects. If my band members played out of tune (which happened frequently), I simply shrugged it off as inability to hear intervals, or a poor sense of pitch. I had never heard of "Humoring tones."

Would you believe it, there are people like myself who profess to be music teachers, and are still sailing blissfully along entirely unaware that they are ignorant of the barest rudiments of good teaching. I have given instruction on every instrument from the Piccolo to the Tuba, (Strings included). I didn't study them *all* in college, I couldn't. It would have helped though, if I had been given a hint as to the number and variety of headaches I was to suffer in the years immediately following. I have given advice on instrumental purchases and repairs. It is taken for granted that I know these things. I must know the qualities and ranges, the problems and limitations of each and every Band and Orchestral instrument in the dictionary. I must know how to plan a progressive instrumental study for each student under my supervision and see that he progresses or I would find myself in the ranks of the Fuller Brush Co. My knowledge of Band and

Too frequently youngsters like myself enter the Music Education field all too inadequately prepared. This may be due to lack of time, improper guidance or a number of rather remote causes. I do not propose a remedy, but if the seriousness of the situation were brought to the attention of the right people perhaps something could be done about it. There were so many situations that were difficult for me to cope with when I first started, and there was no one to advise me. I simply hadn't been taught all that I should have been. I don't blame my college. I went to one of the finest music schools in the mid-west, and I am proud of my "Alma Mater". The number of teachers like myself is very great, I'm afraid. The number of teachers who do not realize that they are like me is greater. Many of us are doing all we can about it. I am proud that I shall soon have my M. M. degree, but I still shiver when I think of my start a short time back.

Orchestral literature, and of instrumental solo material of all grades and pedigrees must be broad.

Of course I know how to manage and administrate all the affairs of my department. All the best books are crammed full of rules and regulations. The only trouble with the rules is that the authors have simply overestimated the ability of my school board to furnish the necessary wherewith-all to fill my library and storage cases. As a matter of fact it was some time before they got the wherewith-all to build the storage cases.

I was launched from college with the presumption (on the part of the college) that I had an inherent military knowledge of marching and drill. For a while my marching band did its best to disprove this presumption. Each year I stage band shows, a Christmas program, and an Operetta. I mastered all the theories connected with this business but had all to little of the practical experience at such "labor". I was taught all students should have a good background not only in their own instrumental field, but in all basic music fields. Well and good, I didn't get it, even in college. I try to cram physics of sound, theory, music history and appreciation, score reading and conducting, instrumental care and a multitude of other "fundamentals", into a few short rehearsals each week. I simply hope that they pick up or develop (whichever the case may be), a feeling for adequate interpretation and a knowledge of good music literature.

I shall not give you a blow-by-blow account of my vocal classes. Suffice it to say that I was a vocal major in college and approached my singing groups with a sense of adequacy in my preparation. I admit that I soon discovered, theories do not work here either. Not only have I matriculated in the "school of experience", I hold an honorary Doctorate.

Believe me, I'm not complaining for my own sake. I continue to enjoy each new experience which teachers and advisors didn't provide while I floundered chin deep in harmonic analysis, counterpoint, and all the other courses which are designed to help the student become a better teacher.

I say this, and an ever increasing number of neophytes in high school music education, join me with a loud "AMEN": "It would be a splendid thing if every prospective teacher of vocal and instrumental music be made aware of some of the real problems that they must meet." To be shown how to meet them may be asking too much, but if I had known that I was absolutely unprepared even with a degree, when I left college, I should



Mr. Koontz

have entered the "Fuller Brush Family", and at that time it would have been a good thing.

The little so called unimportant details of every day teaching are blotted completely out of the picture, by courses which the ordinary teacher will never need. Theories about administration, supervision, curriculum planning (music), and so forth may be fine for the "old hand at the game" who has several degrees, years of experience, and a lot of large wealthy schools from which to choose his position. However, most of us start our careers in rather inauspicious surroundings and have only the absolute necessities with which to teach, or are forced to provide our own. Many theoretical courses are necessary in order that the teacher understand his field. There are, however, too many innocents who are able to compose, and arrange music beautifully, who quickly recognize Ravel, or Stravinsky, and who can tell a plagal cadence from an authentic cadence at one squint. This isn't, however, what Mama wants from teacher when she buys "Little Georgie" a Flute. All the fine books that are written for the aid of those who find themselves in the same situation I was, presuppose some knowledge of all the things that I have just enumerated. These books then go on from where "Professor" leaves off. Too bad. If someone would just write a book taking it for granted that young music teachers know absolutely nothing about anything, then we would have a book worth while.

Why don't I write such a book, you say? Who knows, perhaps I will. At least I wouldn't waste any more time and effort than some of my contemporaries.

Part 3

• "MY DUTIES AT THE BAND INSTRUMENT FACTORY", says Mr. Clarke, "were to test thoroughly every cornet and trumpet that was turned out for intonation, purity of tone, and workmanship; attend to all the correspondence connected with this department; and experiment with new models, which were produced every two years. I began testing each morning at seven o'clock, before the office work commenced, and worked faithfully until five in the afternoon, with Sundays off, something I had not enjoyed for years, as I had played seven days in the week, steadily, before."

Yet Sousa obtained permission from Conn for Clarke to travel again as soloist with the band in its 22nd season, the fall tour lasting from August 10, 1913, until the last of November. This release was granted freely several times, as Conn and Sousa were old friends—the bandmaster holding large stock in the Conn factory. On August 15th, 1914, Sousa's Band opened its 23rd season at Luna Park, Coney Island.

1915 was another notable year for Mr. Clarke. The band left New York City on April 5th, playing through many cities of 20 states, before opening at the Panama-Pacific Exposition in San Francisco, playing two daily concerts there from May 22nd until July 23rd, inclusive. This engagement was followed immediately by another long tour which did not terminate until September 25th, 1915, at the Pittsburgh (Pa.) Exposition. Meanwhile Mr. Clarke received word from Mr. Conn, stating that the manufacturer had sold out his entire business to C. D. Greenleaf. This voided the contract (a personal agreement) between Clarke and Conn. After a short period of rest in Elkhart (Indiana), and having settled up his business with Conn, Clarke rejoined Sousa's Band in New York City. Mr. Sousa opened the season of 1915-1916 at the Hippodrome as the feature attraction of the "Big Show," one of the greatest vaudeville entertainments ever produced, with 1,200 people in the company, and 65 players in the band. Clarke played solos twice daily for 35 weeks; the longest single engagement he ever played in one city. At its close, he returned to his home in Elkhart for another rest until the season opened with Sousa's Band in New York City, August 4, 1916, for rehearsals, thence to Ocean Grove (New Jersey).

After a tour of a few weeks, the band rejoined the Hippodrome's "Big Show,"

CLARKE the

Cornet Virtuoso

By Curtis H. Larkin, Long Branch, N. J.

which started on tour with the full company: 4 weeks at Philadelphia, 5 weeks at Boston, a week each at Cincinnati, St. Louis, Kansas City, St. Paul, and Cleveland, and 6 weeks at Chicago, two shows daily in each city. Another tour of concertizing, covering many states, brought the band into the year 1917. A three weeks' stay was opened at Willow Grove Park on August 19, of that year, followed by the regular Pittsburgh Exposition engagement. This made Mr. Clarke's 17th year as soloist at the famous park, and his 18th year at the Exposition; a great record.

Clarke believed for many years that (quote) "the prime of life for all artists is at the age of 35 years" (end quote). He points out, as a result of observation, that nearly every artist, either instrumentalist or singer, of the highest rank failed in natural tone-quality when reaching the "half-way mark" (50 years). When a mere lad, he had made up his mind that he would retire at the age of 50, no matter what happened. So, on September 9, 1917, he severed his connection with Sousa's Band. His 50th birthday occurred three days later, on September 12. This nearly broke his heart. As for Bandmaster Sousa, he could not quite understand why his greatest cornet soloist should take this stand at the pinnacle of his reputation. Writes Dr. Clarke: "My last solo with Sousa's Band was 'up to the mark,' and I can live with the thought of never having been humiliated by any statement made by critic or public, throughout the world, that I was deteriorating and damaging my reputation, made over the years, by continuing as a cornet soloist." This showed real wisdom.

Early in March, 1918, Clarke received an offer from Huntsville, Ontario, Canada, to become conductor of a band organized by Charles O. Shaw, president of the Anglo-Canadian Leather Company. Clarke accepted this offer and entered upon his new duties on April 16th. Mr. Shaw himself, although 60 years old, was solo cornetist of his own band, playing better than any of his employees, even at his age. Incidentally the band library was enormous, composed of publications from all countries, with parts for 75 players. The organization, under Clarke's direction, eventually became known as the Anglo-Canadian Concert Band of Huntsville, with a membership of 75 players.

The band, under Clarke's guidance, improved so rapidly that it became the star attraction for several years at the annual Canadian National Exhibition, at Toronto. The band played the highest class of music, including the entire four movements of the symphonic suite, "Scheherazade," by Rimsky-Korsakoff (played during a concert in Toronto at the Exhibition, in September, 1920). Clarke served for five years as a bandmaster for Mr. Shaw,

who granted him several leaves of absence to act as a guest conductor for several outside bands in the United States. Clarke also taught many ambitious cornet pupils at Huntsville—one enthusiastic student coming all the way from Mexico to Canada. Mr. Shaw built a wonderful hotel on an island in the Lake of Bays, 20 miles north of Huntsville. Wrote Dr. Clarke: "It was the most gorgeous summer resort I have ever seen. It was called the 'Bigwin Hotel,' and on Sundays the band gave afternoon concerts there to guests who came from everywhere on this continent, and abroad." Mr. Shaw proved himself an apt showman to his visitors.

After a sojourn of five years in Huntsville, Clarke resigned his position with the Anglo-Canadian Concert Band, and moved westward to Los Angeles, California. It was not long before he was teaching some 50 cornet pupils weekly, besides opening a correspondence course for students who lived elsewhere. On November 30, 1923, he became conductor of the Long Beach (California) Municipal Band—a position which he retained for more than 19 years. This splendid concert band was first organized in 1909. It played two concerts daily for 50 weeks each year; the only organization of its kind which is entirely supported by a municipality. The band has achieved great popularity, playing in the Municipal Auditorium during the winter months and in the band shell on the beach during the summer seasons.

A resume of Herbert L. Clarke's activities as a soloist shows that he covered some 800,000 miles of travel with Gilmore, Innes, Sousa, Victor Herbert, and other celebrated bandmasters; he made 34 tours through the United States and Canada, 4 European tours, one completely around the world, covering 14 different countries and playing before the crowned heads and nobility of Europe; he has played over 7,000 programmed cornet solos, including 473 concerts in one season—this being a record for concert playing; he has made more phonograph records with standard recording companies, both here and abroad, than any other cornet player in the world; he has appeared as a soloist at the following great World's Fairs: Chicago, 1893; Atlanta, 1895; Paris (France), 1900; Buffalo, 1901; Glasgow (Scotland), 1901; St. Louis, 1904; and at the Panama-Pacific Exposition in San Francisco, 1915.

Phillips University, of Enid, Oklahoma, was first to officially recognize Dr. Clarke's outstanding record of achievements and his invaluable contribution to the cause of musical education when, in April, 1939, he was awarded the Honorary Degree of Doctor of Music. Dr. Clarke has throughout his long professional career devoted himself not only to high standards in music, but to high standards in his personal character also. His philosophy, "first re-

move the mote from thine own eye," meant his determination to permit no compromise with mediocrity or failure, elevated himself to the enviable rank of America's greatest cornet soloist, made him the composer of nearly 250 published works and the most outstanding bandmaster of this generation.

On Sunday afternoon, January 31, 1943, the Long Beach Municipal Band played "An All Dr. Herbert L. Clarke Program," all numbers written and conducted by Dr. Clarke, as a tribute to their beloved leader on the occasion of his retirement from active professional life. The Hon. Clarence E. Wagner, Mayor of Long Beach, was Master of Ceremonies. The guests of honor at this farewell performance included nearly every prominent City official and the local newspaper editors and publishers. The ushers were ladies from the Women's Symphony Orchestra of Long Beach, Eva Anderson, director.

The writer met Dr. Clarke on September 10, 1910, at Scranton, Pennsylvania. It was the beginning of a close personal friendship which has lasted until the present time. On February 4, 1943, Dr. Clarke wrote us a letter telling us the news of his retirement. We feel sure that our readers will enjoy the following quotation from our dear old friend's message: "I have resigned as Director of the L. B. Municipal Band, on account of ill health and by the doctor's orders. Am enclosing my Farewell Concert which was a great success in every way, and have moved out to my country home for good, where I can relax without any worries and responsibilities. I have been in the music business as a professional musician for 60 years, working very hard in every branch without a rest, and being over 75 years old, I think I need a rest before 'passing on,' and instead of being in a coffin last Sunday, I received all the honors and glory while alive that could possibly be conferred upon any King or Potentate, presents, flowers, scrolls, compliments, and my doctor said that, if I took care of myself, I might live 10 or 15 years without a pain or worry. So I know you will agree with me, that I can now live as my Almighty God intended me to, with good health, to be happy, help others all I can, and be useful."

This touching letter from the grand old artist is indeed typical of his spirit of good-will and sympathy for others. We shall never forget a conversation which took place in August, 1914, in Dr. Clarke's dressing-room quarters at the Auditorium, in Ocean Grove, N. J., during the intermission period of a concert by Sousa's Band. We had heard our friend play one of his inimitable cornet solos of his own composition. To our remark that, "If I could play the trumpet as well as you did the cornet this afternoon, I would never make any mistakes," Dr. Clarke replied, looking up at us with a quizzical smile: "If I had a dollar for every mistake I made this afternoon, I would be worth another thousand dollars." No marvel therefore, that he is universally conceded to be the foremost cornet virtuoso of all time. What he regarded as his mistakes would be passed over as non-consequential by the vast majority of players.

It is fitting that we should close these Memoirs of "Clarke the Cornet Virtuoso" with his own words: "My motto for forty years has been, 'It is so easy to play the RIGHT WAY, and so difficult to play the WRONG WAY.' It is filled with common sense at that: for it has been proved true by so many good players."

The End

The Band Directors' Correspondence Clinic

By C. W. Coons, Supervisor of Music
Tullahoma, Tenn.

Chorus with band? That is a much-fought-over question. One smart publisher refuses to consider publications for this combination. Others experiment with various forms of the combination and others plunge boldly in with full-blown pageants.

What do you think about it? Your columnist is heartily in favor of the whole idea, and here is why:

In the first place, the whole music department should think of itself as a unit, and this general conception may well be put into practice in joint concerts. A program consisting of three sections devoted first to choral, then to band, and then to combined presentations is more entertaining than a program devoted to one or the other exclusively. Also, such a program does not present so much strain in preparation to either group participating. The artistic results are usually better because of the added richness possible in the climax of the program as both organizations combine their peculiar tone colors.

What are the problems involved? In the first place what materials are available? Most catalogues today have a section devoted to this type of materials. There are light comedy selections, old-favorite ballads, folk songs, anthems, popular songs, patriotic salutes and pageants for the stage or the marching field. If none of these fit your situation, several regularly used song collections have very acceptable orchestration and bandistration books usable in various combinations from which to select program materials. As a last resort you can make your own transcriptions but be careful not to encroach on copyrights in case you are charging for the performance. Availability of materials is the least difficult problem to present itself in connection with this combination; consider the programs which may be assembled from the following numbers which are published in joint form, or may be used together in their vocal and instrumental forms, and the list is not complete by any means:

The Bells of St. Mary's
Palestrina's Gloria Patri
Stout Hearted Men
Beautiful Dreamer
The Holy City
Christmas Carols
Old Black Joe
Choral from Finlandia
You're a Grand Old Flag
I Am an American
Songs of Cornell
This Is Worth Fighting For
Popular Songs, old and new
Quadeamus Igitur
On the Road to Mandalay
Invictus
God of Our Fathers
Official Songs of the Armed Services
Jesu, Joy of Man's Desiring
Now Let Every Tongue Adore Thee

Lo, How a Rose E'er Blooming Church Hymns

Too many directors think that a number must be used exactly as it is written; this is not true. Whole sections or whole choirs of players may be eliminated from the accompaniment, and often a unison instead of a harmonized rendition of all or part of a number is better in the chorus part of the rendition, or several voices or a section should be added to the solo passages in order to achieve a better balance. A clarinet choir is especially

sonorous with a girls' chorus, and a male chorus with a full-toned but soft-playing lower brass choir is without peer—to cite two examples of special effects possible.

Placing the two organizations is another problem. With a mixed choir of 100 voices or more an effective placement is with the choir seated on the floor, either in chairs or on bleachers, in front of the stage with the band on the apron of the stage above it. If the choir is small or relatively weak, it should be above the band on the apron of the stage with the brass of the band seated so that they point across the auditorium in front of, not directly at the audience. A third placement is in a semicircle with the choir and the band each occupying half of the stage; in this arrangement the brass should be placed at the extreme end of the semicircle to avoid pointing directly at the audience. The placement of the brass is important as the audience will not hear a balanced performance unless great care is taken in this consideration.

School Music in Review

John P. Hamilton

Band

"Uncle Sam A-Strut," sixteen tuneful marches in the easier grades, by Karl L. King.

A group of good tunes named from battle locations and personalities of the four major United States wars. Published by C. L. Barnhouse Company, Oskaloosa, Iowa. Price, each instrument, 35 cents, piano-conductor, \$1.00.

K. L. King has another group of sixteen marches published under the general title of "Marching to Victory." "Torch of Liberty," one of this series, is an especially fine number—easy, tuneful, well-scored, and fine for marching or concert. "Aces of the Air," "Thumbs-Up U.S.A." and "Bombardier" are worth your attention too. Published by Barnhouse. Price, full band \$1.00. Symphonic band \$1.75.

Choral

"Little Lorddean" poem by Sister M. Charles Raymond. Music by Ralph L. Baldwin. Arranged for a cappella S. A. T. B.

The poem is very beautiful. This column's impression is that of a child, perhaps a little girl, speaking to the Christ Child. An audience, even in a church, should be prepared through program notes or in some more subtle manner, to insure proper reception. The music is also very beautiful. Religious fervor is achieved through the use of minor mode, dissonance, and consecutive perfect intervals. However, intonation problems that arise from this practice place the selection beyond the ability of most high school choirs. It is possible that the wedging of music and text is on such a high plane that your reviewer's appreciation of their combination was distorted through a technical analysis. Published by M. Witmark and Sons, N. Y. Price, each, 16 cents.

"Let's Bring New Glory to Old Glory" by Mack Gordon and Harry Warren. Arranged in modern radio style by Lyn Murray. A fine arrangement of a spark-

ling tune with a timely text. Not beyond experienced eleventh grade choruses. Published by the Mayfair Music Corporation, N. Y. Price each, 20 cents.

"I Mus-Keep A-Movin'" a Negro spiritual by W. Clark Harrington. Arranged for S.A.T.B. with piano accompaniment by William Stickles.

Here is an easy, cleverly arranged spiritual—not just another song—worth your attention. Published by Mayfair.

Miscellaneous

"Themes from the Great Symphonies" for Piano. Compiled and adapted to piano by Henry Levine.

It is a pleasure to find a publisher willing to print a folio of classic works. Familiarity, in music, is the essence of true appreciation. The audience of good radio programs is still much too small for a supposedly educated nation. This volume may be used for school appreciation programs (with student performers, if possible) and certainly will broaden the musical horizon of those subjected to repeated hearings. The arrangements are not difficult. It contains themes from Beethoven's third, fifth, seventh, eighth and ninth; Dvorak's fifth; Franck's D minor; Haydn's first, the "Military," and the "Surprise"; Mozart's "E flat," "G minor," and "Jupiter"; Schubert's fifth and eighth; Schuman's fourth; and Tchaikovsky's fifth and sixth. Published by Theodore Presser Co., Philadelphia. (There is no price on my copy—probably a dollar book.)

"Album of Favorite First Position Pieces for Violin or Viola, and Piano."

There are twenty-two good solos, well adapted to both violin and viola, included in this volume. Orchestra instructors, as well as private teachers, are usually in need of good viola material to aid violin players in learning to read a new clef. This book helps to fill this need through the most effective medium—easy and interesting solos. Published by Theodore Presser Co., Philadelphia. Price \$1.00.

For the building of community morale there is nothing equal
★ ★ to the music of the High School Band ★ ★

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More Music
for Morale

School Music News

Section of The School Musician

VOLUME 15, No. 6

FEBRUARY, 1944

PAGE 13

New York City Man Lauds Value of the School Band

New York City.—That the schools need more teaching of music is unquestionable, according to George H. Gartlan, director of music of the New York City schools.

When queried about music's power to alleviate juvenile delinquency, Mr. Gartlan was less positive. "Music is important, but it is not a panacea," he said, pointing out various reasons for his belief. He called attention to the fact that there is always a certain group of individuals who remain impervious to music's charms. Illustrating his point, he cited those who, even in singing so familiar a song as *America*, cannot even carry the tune.

This group includes those, in Mr. Gartlan's opinion, who could go to Carnegie Hall and see the Philharmonic Symphony Orchestra and not know what it all meant, or what was behind the whole idea.

No Pied Piper?

Similarly Mr. Gartlan feels that youth will not be suddenly lured off the streets or away from whatever unwholesome pursuits they may be following by telling them they're to get together at a certain time and place to sing or play music. Music like that, he contends, means one thing in their minds—discipline, and discipline is not fun.

To the suggestion that young people might be more enthusiastic about music if they could have "jam sessions" (i.e., spontaneous, improvised music-making) and make their own music for fun, and perhaps enjoy their favorite swing bands in some surroundings besides dance halls, Mr. Gartlan replied that such music-making and listening comes under the head of recreation and could not be dignified with the designation, music.

Music—Marches On

At present there are 76 bands in New York's senior schools (all but two), and 40 in the junior schools. Formation of new bands has had to be curtailed due to the wartime instrument shortage, but Mr. Gartlan is not in the least worried about the health or survival of school music.

Birthday Party for Band

Cedarburg, Wis.—Celebrating the third birthday, January 29th, of the high school band was a thrilling evening of gayety for the band parents association as well as the young musicians, all of whom took part. One of the P. T.'s directed a "German band"; there was a "Truth or Consequences"—and dancing to the music of the high school dance band. "Everyone had a swell time" according to our P. T. reporter, and we are all sorry that the band has a birthday only once a year.

Clinic at Albion, Nebr.

Albion, Nebr.—More than a hundred instructors and students attended the music clinic here conducted by Ivan Caldwell, high school principal and music instructor, on January 21st and 22nd. Walter Aschenbrenner, of Chicago, was the guest conductor.

Work-Clinic at Elkhart

Elkhart, Ind.—More than a hundred and fifty persons took part in the David Hughes clinical innovation, "The Music Short Course Workshop" conducted at the Elkhart High School, February 3, 4 and 5 for Region Three, which includes Michigan, Indiana, Illinois and Ohio. The experiment was proclaimed a definite success.

Unlike most clinics, The Workshop was entirely academic, with no musical program, and no demonstrations. Nearly a hundred "students" were enrolled. They asked questions which the experts promptly answered.

On Friday night, the music industry of Elkhart, provided a banquet with music by a high school ensemble, and plenty of fun with good and bad jokes by an unknown master of ceremonies. Folks in attendance felt that there should be many repetitions elsewhere of this type of school.

Clinic at Kearney, Nebr.

Kearney, Nebr.—327 pupils from 19 invited towns took part in the instrumental music clinic held here January 27th, under the direction of S. K. Lotspeich, supervisor of music. Musical ensembles included a band of 125 members, a chorus of 137, and an orchestra of 65. Guest conductors were Hayes M. Fuhr, James M. King and Raymond Vaught of the Hastings college music department.

Indiana Sets Plans for Many Spring Contests

Plymouth, Ind.—That no school ensemble or soloist will have to travel more than 75 miles one way, is one of the chief restrictions in the plans now being worked out by the Northern Indiana School Band, Orchestra and Vocal association for localized competition festivals which will be held throughout the district this spring. Instrumental and vocal soloists, ensembles and organizations will be entertained and judged at these festivals, which will be under the direct supervision of the state association, who will collect fees, assist in arranging contest programs, contact and pay judges, and arrange for tabulation of events. Required numbers will vary according to the individual district.

The following plans are in effect:—a. A pupil may enter any number of solo events (on different instruments) or ensemble events. b. Each solo event will be charged 30 cents to enter. c. Each ensemble player will pay 20 cents per event entered. d. A maximum of four solos per instrument per school is allowed. (i.e., Four B flat clarinets from Jr. H., 4 B flat clarinets from Sr. H.). e. Only the recognized types of ensembles will be permitted. f. Organizations, 35c per member. One fee entitles pupil to play in more than one organization. g. Schools may enter solo and ensembles without entering organizations.

In the vocal department, twelve people or less will constitute an ensemble, while thirteen people or more will establish an organization.

How to Judge and Grade Music Is Their Problem

Westchester County, N. Y.—Private and public school teachers of music met in White Plains in January; and discussed problems of common interest. The meeting was under the auspices of the Music Teachers Council of White Plains and Northern Westchester. Means and methods of testing and evaluating talent, and ways of improving cooperation between private and public school teachers were considered.

The committee representing the Teachers Council included: Helen Parker Ford, Louis Green, Helen Sincerbox and Arthur Todd.

Make Music for War

St. Cloud, Minn.—The war effort is definitely aided by the inspiring use of music and that is the exact purpose of a series of victory concerts to be given here by the high school music department during February and March. The series opens on February 6th, all of these events being scheduled for Sunday afternoon, the last one on March 26th.

All of the departments of St. Cloud school music take part in these concerts which are held in the Technical High school auditorium.

Hero at Band-Bond Concert

Pawnee City, Nebr.—The high school band here took the leading role in a great musical war bond rally held in the high school auditorium on January 20th.

The guest speaker of the evening was Capt. Joe W. Meyers, wounded veteran back in the States after service in the Pacific theatre of war. The purpose of the event was entirely successful.

A music festival will be held at Pawnee City on Friday evening, March 31st. The district contest will be held at Auburn on April 14-15.

Make Money for New Suits

Bridgeport, Nebr.—The high school band under the direction of Alfred Kucera gave the first of three concerts on January 20th, the purpose of which is to raise funds for new military-style uniforms.

"The band has always answered the call for community needs," pleads Mr. Kucera, "now the band would like some help from the community. This school band belongs to the community, and is the ambassador of its people. Let's have it properly dressed."

\$1,482 Band-Bond Sale

Watertown, S. D.—The victory concert, given by the high school band and orchestra under the direction of Elmer Carey, netted \$1,482 in bonds and stamps sold. The orchestra has twenty-four members and the band forty.

Atkinson, Nebr.—M. P. Simpson is organizing a junior school band here for the thirty pupils having already made application. Superintendent A. E. Roos is lending every cooperation and urging for the success of the new unit.

School Band Trains and Uses 1,000 Grade Voices in Big Folk Song Rally

Stevens Point, Wis.—The Stevens Point High School Band under the direction of Herbert L. Rehfeldt has made over a hundred appearances in bond drives, salvage drives, patriotic rallies, seeing selectees off, community singing-fests, at service clubs, mobilization ceremonies, and other activities involved in the war effort.

The senior band is composed of four groups, a girls' pep band, a boys' pep band, a mixed pep band and a swing band. On many occasions, two of these groups would be found playing at the same time for separate programs.

One project included over 1,000 grade children in a Victory Bond Concert, singing war and folk songs taught them by the band at the different schools during the winter months.

The Stevens Point Band was the first in Wisconsin to receive a citation for its work. A. G. Bostad, Principal of the school, is proud of the band's record.

Indiana Band Helps Legion Send Home Paper Abroad

Monon, Ind.—Unique, we believe, among the many types of school band benefit concerts is that given by the Monon High School Band, under the direction of Harold Luhman in December. This concert, the second annual of the school year, was sponsored by the American Legion for the local newspaper fund.

The idea back of all this is equally good. The Monon Post of the American Legion has the bright idea that every man from that county now in the service will appreciate receiving regularly the home-town weekly newspaper. So the Legion boys are financing the project, and the High School Band contributed this concert which netted the tidy sum of \$200.00. This is an idea that could well be developed in every county where there is a good school band in its principal city. If you do not have a weekly newspaper, but a daily instead, one issue each week could be designated for the service men, and in that issue, the editor could assemble as much news of special interest to service men abroad as possible.

Director Luhman, of Monon, has a fine band and we hope to have a picture of it for publication in an early issue.

Neighborhood Musicians Exchange Entertainment

Hudson, N. Y.—The Hudson High School Band of forty-five musicians and five twirlers will make an all day tour on February 10 when they visit Saugerties and Catskill High Schools and play a full hour assembly program in each school. Features of the program will be a clarinet solo with band accompaniment by Jean Hallenbeck and a demonstration by the senior twirling corps, "The Five High Steppers". The band will be under the direction of R. Steele Phillips, Director of Music in the High School.

These programs are a part of an exchange series between Hudson, Saugerties and Catskill High Schools. Music clubs from the other schools will present programs at Hudson later in the year.

"War Time Twirling"

Donald E. Powell S2c U.S.S. OTUS, "S" Div. c/o Fleet Post Office, San Francisco, Calif.

January 4, 1944.

Surprising enough, war time conditions have brought baton twirling to a new height in popularity. The art is widely known all over America, and also in other countries, as a leisure past-time of enjoyment. It has reached the hands of thousands of enthusiastic young boys and girls, yes, even young men and women, and they have accepted it as a means of excellent muscle building procedure. Twirling creates muscle coordination and snappy quick thinking on the part of the performer.

My few months in the service has proven to me that twirling is extremely popular with soldiers and sailors and in fact all Service men and women. It is used to a surprising extent in U.S.O. shows and on ships as well as at the home-base.

One of the finest baton twirling exhibitions I have ever witnessed was performed by a Radio man on board this ship, by the name of Harry Schepers, RM3c from Bloomfield, N. J. He has twirled but two years and now exhibits a fine hand at it.

In a park in San Francisco, I noticed, shortly before my departure from the United States, a corporal in the U. S. Army, twirling, and I might add, his abilities were extremely surprising.

No!, my twirling interest has not completely ceased because of a mere induction notification.

The twirling article published in The SCHOOL MUSICIAN for September's issue, 1943, (by Donald D. Retter) was

very good.—I enjoyed it immensely. The author is indeed to be congratulated upon his exceptionally fine choice of words and clear understanding of the publication as a whole. Consideration for the author's time spent in twirling, hence his successfully developed abilities should be sufficient praise.

Although my naval enlistment has curtailed advancement and practice of twirling and also submitting these articles for print in THE SCHOOL MUSICIAN, I still manage to find time, occasionally, for a "twirling session" with the gang.

Robert Meyer, Storekeeper striker, from Reedsburg, Wisconsin, who is also on the U.S.S. OTUS, was former drum major and baton twirler for the Reedsburg High School band, and has numerous medals to show for his winnings in various contests about the state. Consequently, Bob and I have been together since our departure from "boots" at the Naval Training Station at Farragut, Idaho. Together we have acquired a number of new tricks and routines.

In closing I might add that although it would hardly be practical to choose twirling as a life long occupation, it still has its welcomed place in many service-men's entertainment shows.

Shall we call it "War Time Twirling."

Material contained within this manuscript is subject to Naval Censorship. Due to such circumstances a more complete article is impossible. Hoping the manuscript is satisfactory for publication under such confronting difficulties—I should like to hear from you in the affirmative.—D. P.

High Praise Comes for Eitel's Musical Calendar

Chicago, Illinois.—Most enthusiastically received, perhaps of any feature ever published in The SCHOOL MUSICIAN, judged by complimentary mail response, was the "From Bach to Gershwin" spread in the January issue presented through the courtesy of Elsa and Otto K. Eitel, of the Bismarck Hotel, Chicago.

An important contributor to the achievement of this work, one who had a large part in providing musical information, is Dr. Hans Rosenwald, well-known Chicago music educator and feature writer for Music News.

A Chicago newspaper columnist recently commented to the effect that there are now two lines forming in the Bismarck Hotel lobby, one leads to the registration desk, and the other to the musical calendar counter.

Cox Offers to Brush Up French Horn Sections

Dobbs Ferry, N. Y.—Philip Cox, Instrumental Director at the high school here, has publicly expressed his willingness to confer with Westchester teachers upon the performance of their horn students.

Mr. Cox is now working on a plan to conduct a Saturday morning clinic at some central point to which Westchester horn students and their instructors may come with their instruments and music. There will be no registration fee. The first clinic being successful, they will probably be repeated at suitable intervals, according to Mr. Cox. Interested parties may address him at 66 Luzern Road, Dobbs Ferry.

War Council Wants Veterans Trained for New Music Jobs

By Howard C. Fischer

Desirous of cooperating to the greatest possible extent with the vocational training agencies whose responsibility it will be to rehabilitate veterans and dislocated war workers after the war, the Music War Council of America is making a survey of the music industry and trade to determine the post-war occupational opportunities in music business and professional fields.

A questionnaire form has been mailed to one thousand leading music merchants, wholesalers and manufacturers asking for data about the number and type of employees employed before the war, the number of these now in the armed forces and engaged in war work, the number presently employed full or part-time, how many expected to be employed after the war and the probable range of weekly earnings for each class of employment.

It is expected that the results of the survey will indicate how many salesmen, instrument repairmen, piano tuners and technicians, and teachers the music business can expect to gainfully employ after the war. Information will also be obtained regarding the opportunities for music teachers and instrumental directors in public, parochial, and private schools in the communities of the music merchants being questioned.

As soon as the survey has been completed and the findings tabulated, the Music War Council intends to place the information obtained in the hands of the Veterans Administration and the vocational training administrators in the various states to guide them in post-war rehabilitation work. The Music War Council hopes in this way to avert a shortage or an equally dangerous over-supply of manpower trained for vocational pursuits in the music business and profession.

While most opinions regarding post-war opportunities are based upon past experience and even pure guesswork and may prove unreliable in the light of unforeseen developments yet to come, the Council believes that similar foresighted surveys and post-war planning in all fields of remunerative occupational endeavor would alleviate much of the confusion and suffering which are bound to result from a long war.

Music educators who have knowledge of conditions which would affect the accuracy of the Music War Council's survey findings can render a valuable service to the future of music by sending such information to Howard C. Fischer, Executive Secretary of the MWCA, 20 E. Jackson Blvd., Chicago 4, Ill. Any facts or data bearing upon post-war occupational opportunities in any musical field will be helpful to the Council in compiling an accurate report which will contribute to the rehabilitation and gainful employment of the men and women who are sacrificing everything to serve the country's war needs in the armed services and in war industry.

Crete Smiles at You! S. M. Readers



In December you read "The Case for Music" by Willard Robb, Principal and Supervisor of Music at Crete, Nebraska. This picture of his High School Glee Club was made early one morning but was delayed in the mail. "Better late than never."

Oklahoma Bandmaster Has More Costume Changes Than Charley McCarthy

Norman, Oklahoma—"Lots of fun"—that is how W. R. "Prof" Wehrend, director of bands at the University of Oklahoma, describes his work as director of the Army, Navy, R.O.T.C. and civilian bands. Variety is the spice of life, but this musician must assume the qualities of a chameleon as he changes from navy

army band as part of the Army Specialized Training Program at the same time including a navy band in its curriculum.

The army and navy bands were first used only for reviews. However, during the hot summer weather so typical of Oklahoma, it was discovered that music improved the spirits of both the trainees and the officers. As a result those interested are now allowed to spend part of their time in band rehearsal where they receive added drill in marching. This provides the unit with a more rounded-out program.

In the meantime dance bands have been organized by both the army and navy units and play for unit and university-sponsored functions. These are also under the supervision of Professor Wehrend.

Each band, excluding the dance bands, has two hours scheduled rehearsal during the week. Largest of the groups is the navy band with about 80 members. Membership in the others is as follows: ASTU, 70; R.O.T.C., 60, and civilian, 50.

But directing the best of university bands or even four separate bands does not take all of one's time so Professor Wehrend also has included in his schedule teaching several music classes, giving instrumental private and class instruction, supervising graduate seminar work and directing the University High School orchestra.

For diversion Professor Wehrend spends much time in trying to improve the looks of his already attractive home in Norman. He boasts large returns this year from his well-cared-for vegetable garden as well as some of the nicest specimens of flowers in Norman.



Professor William R. Wehrend, director of bands at the University of Oklahoma, wearing the hat of his navy bandmaster's uniform and holding in his right hand his civilian uniform hat and in the left his army uniform hat.

uniform to army uniform to civilian band uniform, depending upon which group of players he is to direct.

Since he first joined the faculty at the University of Oklahoma, Professor Wehrend has had charge of the R.O.T.C. and regular university bands, but in the past year his duties have tripled in these respects. With the installation of army and navy war-time college training programs, there came also a demand for service men's bands. Officials gave their approval, and as far as is known, the University of Oklahoma pioneered in organizing an

3-Way Junior Hit

Elkhart, Ind.—Roosevelt Junior High School Orchestra and Band presented a concert on January 18th. This orchestra is under the direction of Loretta Carlson, while the band is directed by Howard Kibert. The high school choir also appeared under the direction of Melva Shull.

BAND DIRECTORS GET 2 DAYS WORK AT UNIV. OF ILL.

Champaign, Ill.—Something of the old pre-war enthusiasm echoed up and down the waiting registration line at the Inman Hotel, when school band-masters from all sections of the middle-west came to the shrine of all band clinics, the fifteenth annual at the University of Illinois, January 13 and 14, under the direction of the one and only, Dr. Albert Austin Harding.

Those two days, Thursday and Friday, were as usual, packed with post-graduate facts and an inspiration to the men and women who want to see their names in electric lights, on the marqueses of Band Music in America.

Though stream-lined as all things are these *Miss Deal* days, the band facilities of the University showed no recession of quality, and the readings of new and used music for all classes of bands, from A to Z, was a veritable fountain of new ideas for the visitors.

A timely innovation was a short program by the Chanute Field Air Force Band. Members of this band later assisted Director Sawhill in a demonstration and study of tone production with the aid of the oscillograph. Every director should have one.

Claude Smith, of Evansville, Ind., really clicked in his Forum on Class Teaching, while Sam C. Rowland, of Teaneck, New Jersey, struck deep into the Development of the Percussion Section.

An open discussion on "What's going on with the School Band", under the chairmanship of A. T. McAllister, former president of the National School Band Association, released many remarks of pertinent interest. For one thing, it seems that school band send-offs for selectees is practically taboo, by community request. This is understandable since married men and fathers are now being taken from their homes, with not much left of that heroic enthusiasm which glamourized the departure of the young unattached boys.

That the school band contest, even though disguised as a festival, is a definite must for the future of school music was substantially established. School administrators are more favorable and more friendly to the school band movement now than they have ever been before. The fact that many school band graduates of ten or fifteen years ago are now superintendents and principals may have a great deal to do with that. In fact, many school bands, throughout the country, are now directed by principals and superintendents. It is likely that these administrators will have a much more receptive attitude towards the contest and festival, involving some travel as it does, than they have had in the past. This they know from their own experience is the chief means of motivation, and as in athletics, the competitors must do some traveling to meet each other in fair contests.

Under fresh and courageous leadership, a newly organized school band association may easily carry this well tried and

L. W. Krafft Directs this Nashua, Iowa, H. S. Band



"Strong community support, a fine band Mothers Club, a system of government that appeals to the students, and lots of hard work are the secrets of our success," writes L. W. Krafft, Director of this Nashua, Iowa school band. But the director overlooked himself, who brought a 13 piece outfit up to 52 Concert and 42 Marching with plenty of contest glory and the pride and respect of the town.

proved instrumental school music movement to new triumphs of glory after the war.

At his informal concert, presenting the University of Illinois Concert Band, Dr. Harding had the honor to present the first American performance of the band arrangement of the "New Russian Anthem" by Alexandrov.

On the same program, was also sound and heard, a new number which sounded strangely familiar, listed as "Mediation from Thalh."

Elwood School Band Digs \$2,000 for New Uniforms

Elwood, Ind.: The Elwood High School Band of 65 members had a very successful winter concert on Sunday afternoon on January 9th, in the New Gymnasium. 1,500 people attended.

This concert finished up a \$2,000 drive for more uniforms to add to the wardrobe already owned by the Music Department. The total amount raised by cash donations was \$2,114.50.

The guest soloist was Musician Dale L. Harpham, 2nd Class, Trombonist of the U. S. Marine Band, Washington, D. C.

Mr. Harpham was a pupil of Mr. Hughes in Stüber County, 1930-32, when Mr. L. Rush Hughes was Supervisor of Instrumental Music in that County.

Musician Harpham's home is in Pleasant Lake, Ind.

Cicero Bandmaster Is the Maestro of the Day

Cicero, Ill.—The Morton High School Instrumental Department has released the complete schedule of their formal concert dates for both band and orchestra during the current school year. Concerts yet to be played by these two great organizations are dated: March 5th, April 30th, and May 21st. These are Sunday afternoon concerts, the time—3 o'clock, in the Morton Auditorium. Two previous concerts of the year were given on Dec. 12th and Jan. 16th.

Louis M. Blaha, Conductor of the Morton High School Band and Orchestra, has developed two of the finest organizations in the instrumental music record of public school education. His popularity extends far beyond the middle west, and he is a man to look unto for much help in the inevitable post-war reorganization of school band and orchestra directors into a revived and uninhibited movement.

While They Last * Pre-War * \$2.00



Combination self-filling fountain pen and automatic pencil. Gold point trim, and safety clip, full size. Black and various colors. \$2.00 each, while a few dozen remain. Only one to a person. Cash with order. Circulation Department, SCHOOL MUSICIAN, 230 N. Michigan Ave., Chicago 1, Illinois.

Flash—

Address Your Letters to the School Musician News Room

Chadron, Nebr.—The fifty piece Chadron High School Band, under the direction of E. V. Worsham, gave a fine concert in the high school auditorium, on January 27th. This band is one of the best in its section of the state, and should enjoy the highest appreciation by the community.

Exeter, Nebr.—Miss Maxine Stone is working hard with her new school band here, and according to the eavesdropper things sound promising for a fine organization.

Harvard, Nebr.—The bandmaster here, Mr. Priestly, is preparing several new pieces in which he states the time pattern and melody are much different to any of the pieces studied in the past. Preparation is being made for a concert.

Lead, So. Dak.—The high school band under the direction of H. P. Elster, went to Spearfish (that's the name of a town, not an occupation) on January 21st, to play a concert at Black Hills Teachers college. The performance lasted about an hour, and was well attended, enthusiastically received.

Orleans, Nebr.—The Parent-Teachers Association here is offering a substantial prize to the student making the best notebook, or scrap-book on some musical subject. Some of the suggested subjects are: Description of musical instruments, Stories of operas, Life of prominent musicians, and others. Friday, April 14th, is the dead-line for entries, and winners will be announced on Commencement night.

Fairmont, Nebr.—Two Ed Chennette and five Harold Bennett numbers appeared on the variety program given by the high school band on Tuesday evening, January 25th. More than fourteen numbers were played. G. N. Watkins is superintendent of schools.

Nelson, Nebr.—Miss Sandfort is to be congratulated on the fine performance given by the music department recently, entitled "America Sings." She is doing a wonderful job here as a director of music.

Albion, Nebr.—The very first day enrollments were received for the junior band, to be organized from the 5th, 6th, 7th and 8th grades, thirty-four pupils put in their applications.

Atkinson, Nebr.—Mr. Simpson, Music Director, has been successful in locating a few good used horns, available at reasonable prices, for the use of the twenty-two new students eager to join the beginner's band. Of these twenty-two, two are from the high school, and the remainder from grades five to seven.

McCook, Nebr.—Bandmaster Leo A. Kelly presented his first free winter concert on Sunday afternoon, January 23rd. Mr. Kelly now has eighty-five students enrolled in instrumental music classes; twenty-five of them in junior band work, and sixty in the senior band. The director's aim is to have at least 100 band pupils under his direction in the near future.

Kearney, Nebr.—Bandmaster S. Kenneth Lotspeich, director of the Kearney high school symphonic band threw a mid-winter vesper concert on Sunday, January

Little Herreid, S. D., Is BIG in School Music



Yes, the high school band and orchestra are making America musical. But it is not the few prosperous city bands, who seem to get most of the publicity breaks, who are accomplishing this. Rather, it is that great group numbering many thousands of bands in the small towns and villages, bands such as this fine unit, of the Herreid, South Dakota Public Schools, directed by the Superintendent, Mr. A. E. Joachim. Superintendent and Director Joachim has increased the membership of the concert band from 17 to 61 pieces, since he came to this town five years ago. He also directs a second band of about 25 players. The school has a total enrollment of 112 students, of which 70 are members of the band, this one, and the marching band on the cover of this month's issue. Other members are grade students. The concert band presents several indoor and outdoor concerts during the year, and plays for many public gatherings. A smaller group plays for all athletic events. The concert band rated Superior in the last, 1942, State-Regional contest. A fine twirling group gives pretty floor shows at the basketball games.

Big city musicians have many distractions, and big city parents are seldom deeply concerned. But in towns like Herreid, where ninety percent of the musically prosperous school bands are to be found, the true American story is written.

23rd, in the junior high school auditorium. The concert was open free to the public, and was well-attended.

Omaha, Nebr.—Fifty thousand hogs lying in trucks by the wayside, shrinking and dying. Those that were loaded last Saturday will have a 96-hour shrink before being slaughtered. Is this business? Is this common sense? Is this,—Oh, pardon us.

Missouri Valley, Ia.—The 75 piece high school band under the direction of Raymond W. Jones gave a program at the Logan school in connection with the all-day county teachers meeting being held there.

Nebraska City, Nebr.—Twenty-five students received instrumental awards at the close of the first semester. These awards are based on a grade of B or better, and grades are determined by the student's ability and his attendant practice. Don McGaffey is band director.

Parker, S. D.—Bandmaster Ferguson is general under the military system by which the school band is governed. Other officers are elected according to merit, and all posts up to second lieutenant have now been filled.

Have you in your music department an officially appointed reporter to report the news of your music activities to The SCHOOL MUSICIAN? Publication of this news is of stimulating value to students, and doesn't do the music director any harm either. Report the news and send pictures for publication to the News Room, SCHOOL MUSICIAN, 230 North Michigan Avenue, Chicago 1, Illinois.

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Soldiers in Outposts Learn to Play Musical Instruments in Ten Minutes

Music has more than "charm" in the lonely Army outposts of the North Atlantic area—and the Army knows it.

That's why, in Iceland, Greenland, Newfoundland and Labrador the Special Services Division of the Army Service Forces is emphasizing music to the extent that soldiers are being taught to play rudimentary musical instruments—by number and in 10 minutes' time.

This is but one of the many phases of Special Services' varied morale-strengthening program, but an important one, the War Department was informed today by Captain George S. Howard, A. U. S., of Reamstown, Pennsylvania, who has just returned from a three-month tour of North Atlantic bases to cultivate soldiers' interest in music and musical participation.

Trained music advisers in the Special Services Division have found that the inculcation of musical consciousness among troops of our Army is fostered by teaching them to play small, basic musical instruments.

"These men will not play in symphonic orchestras, nor do they master bigger musical instruments in ten minutes," Captain Howard said, "but they do learn to carry a tune on the easiest instruments to learn—harmonica, ukulele, ocarina and the tonette, the latter a novel midget clarinet which has become a favorite with our troops all over the world."

Supplementing individual instruction, the Music Section of Special Services distributes to troops booklets of self-instruction along with thousands of pocket-size musical instruments. They have been introduced with particular success in isolated stations where other forms of recreation are impossible during long, sunless winter hours.

In the Arctic, Captain Howard assisted in organizing dance orchestras, military bands, glee clubs and even "barbershop quartets," all morale-booster furthered by the distribution of monthly "hit kits," packets containing words and music of popular selections.

Soldiers also are taught to make their own instruments from such readily available odds and ends as cigar boxes, cheese boxes, drums or kegs, bits of wire and paper clips. "One soldier in Greenland," Captain Howard said, "has made one of the finest-toned violins I have ever heard from a few strands of wire, wood and a little glue." Others in these remote sectors for diversion polish stones found along river beds, and many book-ends and other novelties were sent home as Christmas gifts, he said.

However, music best serves the interests of morale and recreation in lonely areas lacking in almost all other forms of diversion, Captain Howard said, explaining the Army's method of speed teaching of music "with numbers."

"In this simplified teaching, the normal approach to music is dispensed with," he said. "The lines on the Song Flute, for example, are numbered. Those numbers are written in a certain arrangement on a blackboard, and when followed, constitute a simple musical selection. Similarly,

in the instruction booklets the words of a song are numbered instead of having musical notes. All that remains is for the player to cover the corresponding numbers on the instrument."

Captain Howard cited one occasion when he encountered a reluctant group of about 100 G. I.'s. "Working on the supposition that if you can get a group to sing for 30 seconds they will sing for 30 minutes," he said, "I called for 12 volunteers from the audience, none of whom was musically trained. I gave each a song flute.

"In about five minutes the men were playing in unison. Soon the reluctant audience joined in the singing. They sang for nearly 30 minutes. When it was time for the showing of the film they had come to see, they stamped and howled until the picture was taken off. Then we continued the singing session. The commanding officer told me later that he had tried everything to get those men to sing and had failed."

Tales of antagonism of the people of the Arctic toward American soldiers may

have been true years ago, Captain Howard said, but they are not now. Wherever he went, he found United States troops in favor.

"Special Services' activities had a lot to do with this feeling," he said. "The soldiers invite young women of the communities to all social functions and ask them to participate in shows and programs they stage. The residents of the area make up the audiences during such shows and often assist in their presentation."

Formerly director of the band, orchestra and choral group at Pennsylvania State College, Captain Howard received degrees of Bachelor of Music from Ithaca College, New York, and Doctor of Music from the Chicago Conservatory. He is a former member of the faculty of the Special Services School at Fort Meade, Maryland.

Springfield Man Fills Gap Made by Navy in Elk.

Elkhart, Ind.: William Love Gowdy, former director of Vocal Music in Central Junior High School and in Elkhart High School is now stationed at Great Lakes as an Apprentice Seaman, Sing-Song leader of Regiment 21.

He has been given a leave of absence from the Elkhart City Schools, and his vacancy has been filled by Mr. Orlando Lansing Lynn of Springfield, Illinois.

Presenting



Clayton Hathaway
School Music Director
Atlantic, Iowa

Fired by the keen workmanship of Music Director, Clayton Hathaway, who came to Atlantic two years ago, the high school is now supporting a fifty-five piece concert band, a dance band unit, numerous ensembles, a mixed a cappella choir, girls chorus, boys chorus, boys quartet and girls sextette. This is an ambitious program, indeed, for one man's direction. The concert band doubles as a marching unit. This year it performed for five home games and one out-of-town game; marching

and rehearsing in all kinds of weather, giving complete different shows each game. Since the marching season, the concert band has presented one school concert, appeared on several programs, and is now preparing a formal concert of light music and another of symphonic style. Also, the concert band is preparing to join with Creston and several other schools in an instrumental festival to be held at Creston under the direction of Mr. M. Lippman of Drake University. A pep band unit, up-to-date, has performed for twenty or more pep rallies and numerous other civic activities. The mixed chorus and small groups are always in demand for public appearances, which in turn mean many extra rehearsals. In other words, life here is a series of rehearsals, night and day. Nov. 18 and 19, the school was host to 275 vocal musicians, who participated in a vocal festival, which was guest conducted by Prof. Stanford Hulshizer of Drake University. They rehearsed solidly for two days, interspersed with mixers, sectionals, round table discussions and presented a formal concert. A Thanksgiving program, Armistice Day and a Christmas program from the "Messiah" has already taken place last semester. Next on the slate are two vocal concerts, one light and the other more serious. Some of Mr. Hathaway's own arrangements are being used. Iowa is reviving her contest ideas and will hold state final at one center for soloists and small groups.

Clayton Hathaway is a graduate BSM, of Drake University, 1938. He played professional piano, and was a member of the Des Moines Union. He was men's quartet and choral accompanist while at Drake. For three years, he taught at Colfax, and he had various groups from there participate in the Regional contests at St. Paul. He is now Superintendent of Music of the local Schools, and this is his second year of work here. For the past three summers he has been working for his master's degree at Northwestern University, and hopes to achieve the ultimate this summer.

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Do Not Be Troubled

Following is a quotation that has made a most favorable impression on me. May be it will appeal to and be helpful to you. Here it is:

"Do not be troubled because you have not great virtues. God made a million spears of grass where he made one tree. The earth is fringed and carpeted not with forests but with grasses. Only have enough of little virtues and common abilities and you need not mourn because you are neither hero nor saint."—Henry Ward Beecher.

Transpositions

Question: A young lady music supervisor from a good old Nebraska town has written as follows: "Please do not use my name as I am holding down my first position of this kind and such publicity might be out of order. Anyhow, I should like to know what transpositions you consider the most important for the flutist."

Answer: There are several transpositions that should be familiar to the flutist and especially so if he expects to follow flute playing as a profession. First of all—and the most difficult, because of the difficult keys likely to be encountered—is that of a half step higher. This transposition is necessary where one is required to play the D flat flute or piccolo part on a C instrument. It is well to study this one most carefully but if anticipating a professional engagement, we would recommend that a D flat piccolo be secured. Most piccolo solos with band accompaniment are written for the D flat instrument and to transpose them on the C is to get into many complications that might be well avoided, even by old and experienced players. The purpose of the D flat piccolo is to avoid difficult keys and the necessity of playing above the high A. The next one of importance is to be able to play minor third higher as it is not unusual for a band director to place an E flat clarinet part on the flutist's stand. To do this, it is better that one change the key and then read in the bass clef. In fact that is the manner in which all transpositions should be done. That is: Change the clef, and avoid reading one note and playing another. Last year, in Chicago, I had a student who could transpose from a half step to a seventh, either up or down, and read his part as rapidly and easily as though he were not transposing at all. This was all done through the comparatively simple method of learning to read in seven different clefs. But now to get back to the question. The next transposition of importance, is, I believe, to be able to read off the B flat clarinet part. By so doing, a transposition of a whole step lower must be exercised. If the clarinet part is written in the key of C, then the C instrument must play it in the key of B flat. To change the clef to suit, the C (as written) merely becomes B flat, and this of course holds good throughout the entire scale. Next comes the minor third below. This is suggested so that one may be able to read off the part written for the A clarinet. If this part is written in the key of C, then it is imperative that

it be played in the key of A. In this instance, the clef is changed so that one reads C as A. In order to study transpositions with any degree of intelligence, it is, quite naturally, most necessary that one should know all key signatures, and be able to play at least all major scales easily and rapidly. To know all the corresponding harmonic and melodic scales would of course be most beneficial too. Many readers have written us regarding this very question which accounts for the fact that so much space has been given it.

The Congo

Question: Several weeks ago I happened to be staying at the Albany Hotel in Denver. It was at the time of the Music Supervisors Convention. For many years I have played the flute as a hobby so when I heard a flutist I could not help "sneaking in" to see what was going on. At that time you and your accompanist were playing a prelude to a reading. At least that is what I took it to be, for once you had completed the first part, she (your accompanist) picked up a small drum or tom tom and exercised it profusely while you seemed to be playing the same music (as previously) on the flute. The question is: What was the name of the poem and can such an arrangement be had?—D. F. F., Salt Lake City.

Answer: The reading was by Vacheal Lindsay. The prelude and obligato by yours truly, and has never been published.

Kuhlau Duets

Question: My principal hobby is playing the flute, and it has been my good fortune to find a buddy in our office who also has that as a hobby. We have two Kuhlau Duets for flute unaccompanied which we enjoy more than all other music. Opus 10 and 80. For weeks I have tried in

Exercise on the minor chords
Taken from the Rex Elton Fair Flute Method

vain to secure other such numbers but all to no avail. Can you help me locate some more of these duets? Thank you in advance Mr. Fair. You have helped me before but of course would not remember me.—D. L. D., St. Louis, Mo.

Answer: Indeed I do remember you. You once asked me how to change your H. P. Flute to a low pitch. That is, you wanted to know if a new head-joint would do the trick and I said NO. That was about five years ago so you gotta give it to me boy. Ha ha. Anyhow, the Cundy Bettoney Co., Hyde Park, Boston, is now printing the Kuhlau Op. 81 and 102.

"Suite Humoresque"

Question: It was in 1923 that I heard a flute quartet number at Allentown, Penn., play the above. Can you tell me if it was an arrangement—a transcription (in other words) or an original? Now that I'm "off the road" (and by that you may know that I'm no school kid) I have gotten four flute players together and do we have fun? Anyhow, I'd like some information regarding it. What do you know about it?—Jeff Williams, San Antonio.

Answer: I'm sorry, but I know nothing about it. Why not write the Cundy-Bettoney Co., Boston, or Albert J. Andraud, 2871 Erie Ave., Cincinnati? Upon second thought, I do remember seeing such a number, or hearing it over the radio, perhaps. Seems like the composer's name was Pratts. Anyhow, write to the boys I have mentioned and I know that they'll find it for you if it is in print.

Bach Sonatas

Question: Some time ago I heard you and a violinist play a Bach Sonata as a duet with piano accompaniment. Can you tell me please where I can get that composition?—E. L., York, Nebraska.

Answer: At one time there was published by the Peters Co., Leipzig, the Sonatas 1-3 and 4-6 in book form, the Bach numbers which you mention. These were originally written for two violins but this addition had a transcribed first violin part, for the flute. It might be possible for you to locate this arrangement if you would write the publishers I have mentioned in this column, and to others advertised in THE SCHOOL MUSICIAN. I am sorry that I do not know where such copies may be had at this time.

(Please turn to page 22)

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How to Organize a Fife and Drum Corps

No other unit with which the school band may be augmented, offers so much in usefulness, appropriateness, constructiveness, and availability as the fife and drum corps. Properly uniformed and drilled, it can be definitely more glamourous and thrilling on the parade than the baton twirling corps. Its appropriateness to the musical purposes of the bandmaster is obvious; its constructiveness lies in the fact that both the fife and the drum teach fundamentals of music indispensable to any student, and the availability of a good sized corps in any school is shown by the fact that students from the third or fourth grades to senior high are eligible and generally eager to take part in such an easily mastered display of showmanship.

The fife and drum corps, because of its easy mobility, quickly becomes the most useful unit in the school music program. Instruments required are inexpensive, making them easily available to all students, require the least amount of care, and the minimum of individual instruction.

The range of types and sizes of fife and drum corps are practically unlimited. An informative book, published by a fife manufacturer, giving full information on how to organize a fife and drum corps, lists four different types of organizations with six to eight different instrumentalations in each group, according to the number of players available. Here are a few, just to give you an idea.

Fife Concert Corps

10 Piece Corps	18 Piece Corps
6 Fifes	12 Fifes
1 Snare Drum	2 Snare Drums
1 Tenor Drum	2 Tenor Drums
1 Bass Drum	1 Bass Drum
1 Cymbal Player	1 Cymbal Player

Fife Ensembles

10 Pieces	15 Pieces
8 Fifes	12 Fifes
1 Snare Drum	1 Snare Drum
1 Bass Drum	1 Bass Drum
	1 Cymbal Player

Fife and Drum Corps

16 Pieces	32 Pieces
10 Fifes	16 Fifes
4 Snare Drums	8 Snare Drums
1 Bass Drum	4 Tenor Drums
1 Cymbal Player	2 Bass Drums
	2 Cymbal Players

Fife, Drum, and Bugle Corps.

24 Pieces	64 Pieces
12 Fifes	32 Fifes
4 Bugles	12 Bugles
4 Snare Drums	8 Snare Drums
2 Bass Drums	4 Tenor Drums
2 Cymbal Players	4 Bass Drums
	4 Cymbal Players

Play While Learning

During the period while musicians are learning to read, selections should be taught by rote so that musical progress is not retarded. A fife corps is always anxious to appear in public and interest lags if a thorough foundation of music is given before the corps is allowed to appear.

The secret of a successful corps is in the teaching of interesting things first.

Let them play music, let them march on parade even if they know only one number. Then, as they progress, teach them the necessary music fundamentals.

The Ensemble

The ensemble, when used as a trio up to octette, plays music arranged in parts by the director and of a nature equal to the group's ability to play. Many possibilities for selections are available which perfectly fit the range of the fife.

The Fife & Drum Corps

If traditional Continental type music is desired, the corps may be uniformed accordingly in Continental type uniforms. The average type corps of this sort uses a ratio of two to four fifes per drum. The drum section usually consists of from 4 to 8 deep rope parade drums, and 2 to 4 rudimental style bass drums. The fife section either precedes or follows the drum section and uses four elements to a rank. Marching distances and intervals consist of eighteen to twenty-four inches between elements in each rank (intervals) and thirty inches (one pace) distance between ranks.

The Continental fife corps plays at the rate of 110 steps per minute. Modern corps, distinguished from ancient corps by uniforms, smaller drums, and band style selections, march at the rate of 128 to 132 steps per minute.

Some corps play an eight measure fanfare before stepping off from Company Front position. The habitual position of the fife, at the carry, is horizontal beneath the right upper arm and body, right hand holding tip of fife, thumb on top pointing forward, fingers curled beneath, closed in palm of hand.

Corps Procedure

The fife corps in marching at 128-132 steps per minute becomes a complete ensemble capable of rendering concert selections, marches, and maneuvering easily on the drill field. Standard army regulations are used which govern the training of corps individuals, such as "The Position of the Soldier at Attention," the marchings and facings, drill movements, etc.

In formation, prior to stepping out on a drill field, the corps usually forms a Company Front position (all elements in single line facing at right angles to the line). The step-off is accompanied by a parade beat and the movement is fours right, forward march.

Fife Section in Band

A marching band must rest between selections. These rests are never satisfying to parade bystanders—which accounts for the use of some music, usually a fife corps or fife section, attached to the band on parade.

Fifers should follow each band march with a march selection in the same tempo as the band march. It is more pleasing to the ear, it blends as a part of the march just completed, and does not have the usual tendency to slow up the rate of marching cadence.

This brief information is intended to attract your attraction to something you may very easily acquire, and which you will find very useful in your school music program. The thoughts here given are essentially limited. We urge every school bandmaster to investigate further, and write for free literature as offered in this issue, on how to organize a fife and drum corps.



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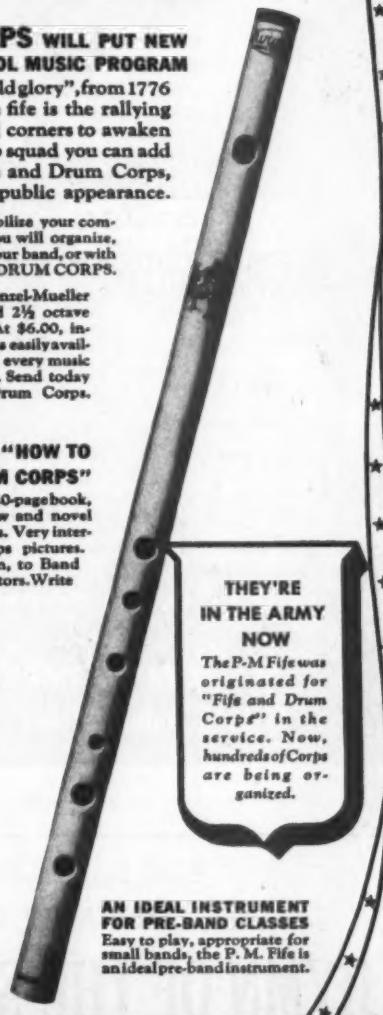
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Mr. Fair's Flute Column (Begin on page 19)

Sticky Keys

Question: What can be done to overcome the noise of sticky keys on my flute? I was advised to use talcum powder which helped for awhile but eventually it interfered with the pad covering the tone hole. In other words, the cure was worse than the disease. What would you advise?

Answer: Saturate a clean soft cloth with benzine or plain white gasoline. Place under the pad, hold the key down very lightly and withdraw the cloth.

Triller Keys

Question: Would you be good enough to tell us how to use the two little triller keys? I say us because there are several of us who would like to know.—J. J., Dallas, Texas.

Answer: First triller key should be used to trill from C on the staff to D, C sharp to D on the staff and the one above. Second key for C \sharp to D sharp on the staff, C to D above the staff, D to E flat above the staff. First triller may also be used to trill G sharp to A in altissimo. Second triller key may be used to trill high A to B flat but to finger high A in the regular way and then to trill 2nd left, is better on most flutes. For C sharp above the staff to D sharp, trill both triller keys. There are other uses for these little keys but the ones mentioned are very common and should be well known to every flutist. Remember to start all trill mentioned here with the regular fingering and then use the trillers as advocated. Remember too, that the 1st triller key is the one nearest the head-joint, AND—quite naturally, the second one is the one nearest the foot-joint.

Studies for January

I do hope that many of you are making use of the studies as printed in this column each month. It is our sincere desire to help you and I must repeat, that to "follow through" on these studies, to memorize them thoroughly and be able to play them in a fine clean manner, slowly at first and then to increase the tempo from day to day until they can be played very rapidly, well, it will help most of you a great deal. Fact is, there are many professional flutists who would profit by these studies. The SCHOOL MUSICIAN is going to much expense to help all of us, by printing these studies. We would very much appreciate some cards from those who are studying them so that next year we will know whether we should proceed with such studies or not. Last month we had the minor arpeggios ascending. This time we'll have them descending. They're on page 19.

Advice to the Cornetist

Expertly Given

by Leonard V. Meretta
Instructor in the School of Music, University of Michigan, Ann Arbor

Question: I have been playing cornet for four years, and I play first chair in the high school band and orchestra. I did practice two and one-half hours daily besides rehearsals, and could play without becoming tired. One day I played many hours, strenuously, and from then on my

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lip became weaker until now my endurance is very poor. When I become the least bit tired, my tone becomes "sad." My range is limited. Any help that you may offer will be heartily appreciated.—A. N., Lisbon, N. D.

Answer: It is quite possible to "overdo," and evidently this is what you have done. My first recommendation would be to "take it easy." If possible, do not do any playing for several weeks. Then, approach your instrument as a beginner. Play simple exercises and solos, resting as much as you practice. For the first week, I would suggest your playing not more than fifteen minutes daily, and after that, gradually increasing the practice periods until you regain your original endurance and range; in addition, always remember to rest when the lips become the least bit tired. If it is absolutely necessary for you to continue with your ensemble playing, try to rest as much as you can, and to practice as outlined.

Question: Many teachers start cornet students on the C scale. Should one teach a full scale to a beginning student?—M. E. S., LeRoy, Mich.

Answer: There are several excellent methods for cornet on the market. Reading through the first portion of these, one will observe that the writers have avoided the higher tones, and later have approached them gradually. This procedure helps to establish a "normal setting" (being able to play the low, middle and high tones with ease, and without changing the mouthpiece position), which is highly important with the beginning student. Using too great a range and approaching the higher tones too soon produces undue strain on the embouchure, which usually results in pinched tones, excessive pressure, and "tutting." The teacher who teaches the student how to finger "The C Scale" and has him attempt to play the entire scale at his first lesson is doing the student an injustice. This fault, I am happy to say, is not as common as it once was.

Question: What is the difference between the cornet and trumpet?—R. H., Clinton, Mich.

Answer: Kindly refer to this column in the January, 1944 issue of THE SCHOOL MUSICIAN, in which I wrote somewhat about the characteristics of, and differences between, these two instruments.

Question: What are the syllables of double and triple tonguing? How far advanced should a student be before attempting it?—E. Y., Pontiac, Mich.

Answer: What is known as double or triple tonguing is actually the double or triple articulation, which employs the use of both the tongue and throat. In the high register, the syllables are "tee kee" and "tee tee kee"; in the middle, "too koo," and "too too koo"; in the low, "tah kah," and "tah tah kah." Sometimes the throat articulation is placed in the middle as is shown in the following passage:



The student is ready to practice the double and triple articulations after he has established a good single tongue technique. The procedure should be slow, keeping the following in mind: clean articulations, no accents (unless written), and strict rhythm. The tempo may be increased as the student progresses.

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The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station, Washington, D. C.

Obscure are the details which can be correlated with the lower voiced clarinet of the late eighteenth century, known as the Clarinette d'amour, or "Liebes Klarinette." This instrument was definitely distinct from the favorite of Mozart, the Bassett horn, and was unique with its "Liebesfuss" or pear shaped bell.

This is perhaps the only application of the Liebesfuss bell to a member of the clarinet family. It is interesting to speculate on the tonal effect this type of bell had on the "bell" tones of this lower voiced clarinet. The "Liebesfuss" bell has been applied to several members of the double-reed family, and is most common today on the English horn, and is an essential part of the less common oboe d'amour. Each of these instruments are in the alto range of their respective basic families of instruments. The Bassett horn, in "F," even at its introduction in 1770, was equipped with a flared-type bell, though it later was turned upwards, much in the fashion of the alto and bass clarinet bells of today. Though one or two of the more recent builders of the Bassett horn turned to a wood bell, a type of enlarged clarinet bell, the fundamental bell of this instrument was and is metal.

The scant records existing today of the Clarinette d'amour lead us to believe that

it was principally built in the key of "G," though we do have record of "Liebes Klarinettes" being constructed in the keys of A-flat, and "F".

Musical history is indeed vague as to the first formal presentation of this lower voiced clarinet, or in detail as to the principal work for which it was scored. In Francis W. Galpin's "Textbook of European Musical Instruments" it is stated that Tuerlinck of Malines introduced this clarinet.

It must be remembered that at the turn of the eighteenth century, the clarinet itself had but a short time been accepted in musical circles. To the great Mozart much of the credit for the popularity of the clarinet can be attributed! Others too made noteworthy contributions to its development, and lest we forget, not least among these are the early performers or instrumentalists, and the builders who worked unceasingly to perfect this innovation to the woodwind group.

Mozart was wide-known, both as a composer and as a musician in that era, and has proven his interest in not only the clarinet, but in the lower voiced models, by his extensive and oftentimes florid passages, comparatively speaking, for the Bassett horn. Did the Clarinette d'amour



Mr. Stang

meet with the taste of Mozart? Perhaps not yet it is possible, that even with his various and numerous musical connections in that era that Mozart failed to hear this lower voiced woodwind. It is also possible that he did hear it. If this assumption can be made, why do we fail to find some composition scored for it by Mozart? Perhaps its voice was much like that of the Bassett horn . . . perhaps the distinction was slight. Yet it could well be that the tonal coloring would not please the ear of the great Mozart, as a

"I never was much
for throwing roses
... but - you can tell the Martin
Company for me and put me on record
right now as saying, any horn that can
take what this one has taken in the last
eight months overseas is the finest
horn made. There isn't a dent in it
and the valves work like a charm."

★ ★ ★

The above quotation from a letter from
Sgt. "Chick" Chatterton, in the [redacted]
Division Artillery Band, somewhere in
the Southwest Pacific, tells its own story.

MARTIN BAND INSTRUMENT COMPANY ELKHART INDIANA

survey of his works readily evidences that though he liked the clarinet and the Bassett horn, he treated them in but a few of their possible moods, and was reluctant to afford the clarinet and Bassett horn any somber tonal passages.

If this Clarinette d'amour were in existence today, or at the turn of the century, what would have been its fate with Strauss? The famed family of bassoon builders so pleased Strauss with their baritone-voiced oboe, the "Heckelphone" that he scored important roles for it, particularly in the famed "Salomé" in 1905. His treatment of the Heckelphone is well known, and it too has a bell which though is not a true Liebesfuss variety, nevertheless is neither of a flared type. To what extent this type of bell affects the overall tonal coloring of the instrument is debatable, yet it can well be imagined that the Clarinet d'amour had a tonal color much in its respective distinction to other members of the clarinet family as does the Heckelphone and the oboe d'amore to the more common member of the double reed family, the oboe.

To some, a slight difference in tonal coloring is neither important nor desired. Others expend great efforts to gain the desired effects that best develop and describe their musical thoughts. Existing conditions, of course have much to do with this elaboration. In the day of Mozart, ensembles were comparatively basic in their fundamental instrumentation, and many of his works, and the related historical background associated with the compositions plainly bespeak the fact that he often scored for combinations that were easily accessible, or existed, rather than for a wide variety, later to find the desired instruments to be absent, or existing ones inadequate. Nearly two centuries later, Strauss had at his command more ambitious combinations, and likewise had the benefit of two hundred years' development of the various woodwinds, and consequently his scores for the woodwind sections of the orchestra are colorful in their many moods, though often on the somber side, and wide in variety of instrumentation. Like Mozart, Strauss selected the Bassett horn for important roles, and like Mozart, often scored for a pair of Bassett horns. Both Mozart and Strauss employed the clarinet simultaneously with the Bassett horn, however in the latter's works, were also found the bass clarinet added.

The fate of the Clarinette d'amour may forever remain but a historical fact. Perhaps some modern contemporary impressionist may find it advantageous to score for a woodwind in "G". A revival of this lower voiced clarinet might prove revolutionary, and add to the now present laurels of the clarinet family another colorful and agile voice.

Honoring 3,059 graduates and former students known to be in the armed service of the nation, the University of Arizona Alumni association has hung a service flag in the university library at Tucson. Sixty-four of them have lost their lives.

FIRE ONE! FIRE TWO! FIRE THREE! — WEST OF TOMORROW (Feist), thrilling song on submarine warfare in the Pacific, was given a dramatic send-off on Sunday's Prudential Hour by Jack Smith and Al Goodman's Orchestra. WEST OF TOMORROW has been selected by the Music War Committee, headed by Oscar Hammerstein II, as its current Number One song.

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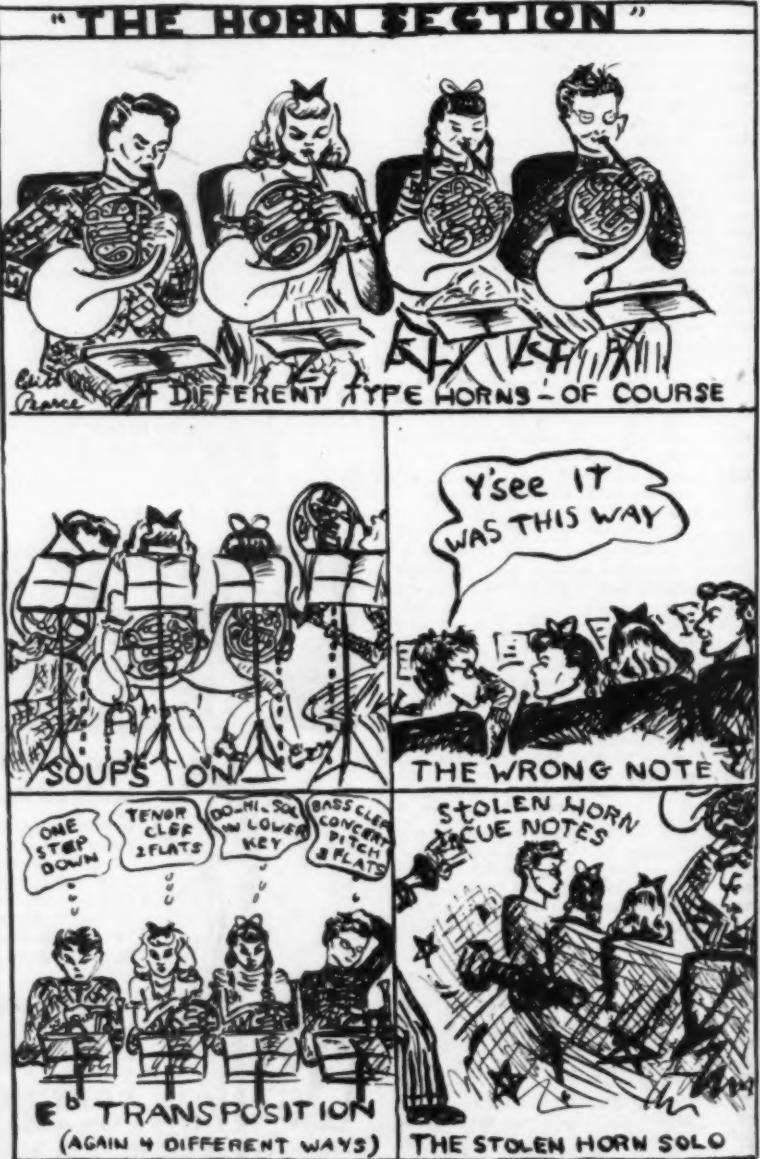
By Philip W. L. Cox, Jr.
Dobbs Ferry, New York, High School

Thanks, you horn fans, for your many, many letters reacting to our French Horn Column. You say everything from "Keep up the good work," to "It's too flowery." I appreciate criticism much more than no response at all.

In searching for some justification for all this "fun and frolic" writing, Benjamin Franklin came across with just the thing. His idea in public education is, briefly, "Teach as though you are not teaching. Present new things as though they were something each person once knew about." Now may the column carry on with its cartoons and novelties?

Here's a hot one on Richard Strauss,

whose horn parts flatter the player—or terrify him! These horn parts frequently cover from two-and-a-half to three octaves in one passage (*Till Eulenspiegel, Ein Heldenleben, Domestic Symphony*), often appearing in E and D transpositions. When Strauss was asked why he wrote such difficult parts and transpositions, his answer was—and is—a challenge to horn students. "I do not want every orchestra to play my music—only the best orchestras." Well, horns, are you going to sit there and take it? Kalmus parts may be ordered for *Horn I, II, III and IV* to *Don Juan, Death and Transfiguration*, and *Till Eulenspiegel*; each



has transpositions, tough spots, and may be played along with records or radio. Parts for each selection about \$1.25.

Since when did repeated pitching practice, basket shooting, punting practice bore you to tears. Probably hasn't, and never will. Because it is part of a game. Because you have fans and players who know and do the same things. Repeated horn practice grows into the same glamour when you make it a game, and organize other horn players so as to play the same game. For example, most dime stores, hardware stores, carry 3-minute egg timers (glass, handle with care—just broke mine while draining my horn). A suggested game would be to repeat a passage, or a tough slur, or a rapid articulation, while the glass is emptying sand from the top to the bottom. If you can hold out, without error, for three minutes, you'll know you're plenty good at that particular trick. Now, say you blur with glass one-half empty, turn the glass the other way, playing while it runs out and start again. Suppose you have just started and hit a cinder, invert glass, playing while it runs out, and start again. When you have developed a plan, get other horn students started on your game, compare results on the same passage or trick. It'll be interesting as a game of twenty-one in basketball.

Have you French Horn fans knowledge of stringed-instrument combinations which include the French Horn, but no other wind instrument? Such information will help the use of horns in a school music contest program in the near future. You will be given credit for your discoveries.

Speaking of numbers using horn, G. Schirmer, Inc., 3 E. 43rd St., New York, can furnish these choral selections by Brahms with easy horns. Mention these to your vocal music director.

1. Song from Ossian's "Fingal." Mixed voices, 2 Eb Horns, harp or piano. Octavo #8372. 20c (Horn parts may be easily arranged from piano part. No horn parts printed.)
2. "I Hear a Harp." Secular Women's #4300. 1 C Horn. 12c.
3. Song from Shakespeare's "12th Night." 2 Eb Horns. Women's 3 part #4301. 10c.
4. "Greetings," Secular Women's Chorus #4302. 2 Eb Horns. 12c.

From E. C. Schirmer, 221 Columbus Ave., Boston, a male chorus arrangement of Brahms' "I Hear a Harp" may be purchased.

Columbia Recording Corporation has brought to our attention that they have the Beethoven Horn Sonata, Opus 17, in their Album X 86. Of interest also are two Mozart Divertimentos, No. 15, and No. 17. A young hornist, named Glass, with whom I once played, told me he made recordings with Joseph Szigeti for Columbia, mentioning these two divertimentos. According to Glass, Szigeti said "Don't be afraid of high notes, I expect my horns to crack."

Victor has discontinued the Brahms Trio for Horn, Violin and Piano. They have a new Elm Heidenleben (8 horns) by the Philadelphia Orchestra (horn soloist, Mason James), which makes the fourth recording I know of for this work. The others Victor-New York Philharmonic (horn soloist, Bruno Jaenike), Columbia-Cleveland Orchestra (horn soloist, Rudolph Puletz, Jr.), and an European recording.

Two folks have given us a boost, quite unintentionally, in our struggle to make the French Horn a popular instrument. "Doc" Mize requested some paragraphs (for his forthcoming book on popular music in the schools) about horns in

dance bands, and Will Roland unloaded in an article for Metronome, July 1943, on "Jazz in the Schools."

As a result, I am endeavoring to organize a dance outfit with three beginning horn players in the instrumentation. These suggestions I offer: 1. When brass is loud, give the horns mf parts with sustained or contrasting rhythm. 2. When reeds or strings play without brass, give the horns their ff parts. 3. Muted brass will swamp stopped horn, but strings blend with stopped horn. 4. Trombone mutes will work in horns without transposition, certain types playing down to pitch better than others. 5. Write "safe" range and speed. 6. Forget the horn effects of symphonic works, and imitate the Wagner and Richard Strauss operatic usage. 7. Write us your experiments with horn for publication.



SONG OF THE SEABEES—Usually it's the service that popularizes the song. But it looks as if Peter De Rose's **SONG OF THE SEABEES** (Robbins) is doing a reverse. More than one million copies have been distributed by the Navy in schools, colleges, etc., to popularize the youngest branch of the services. Dedicated to the Navy's construction fighters, the song will be featured in Republic's forthcoming film **THE FIGHTING SEABEES**, now in its pre-release run.

* * *

A CLUB TO MAIRZY DOATS—Here's one for the boys speculating about the phenomenal leap of **MAIRZY DOATS**, newest novelty rage, to the top of the song pile. When sales began to mount, Miller Music wrote to Burrelle's clipping bureau asking for coverage on news stories. Back came a note from the bureau which clips thousands of news items a week: "Please send further information on **MAIRZY DOATS**. Who or what is it?" Answer: The fastest selling song of today.

Something I didn't know about PLASTIC REEDS



By
HANK BENNETT



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"I haven't seen much of Artie since he left Casa Loma. We took time out to chew the fat, although Artie was on his way to play the Lucky Strike 'All-Time Hit Parade.'

"We talked so long I finally said, 'Don't let me keep you, Artie. I know you have to get on the job well ahead of time to wet all your reeds.'

"Artie looked at me kind of funny, as if I should know better. 'Don't tell me,' he said, 'that you, of all people, don't know that I have been using Goldentone Plastic Reeds for nearly a year!'

"He had me there. It was news to me. I knew the other folks at Selmer didn't know it either. But I couldn't figure out what this had to do with his not rushing up to the studio. So I asked him.

"Hank," Artie answered, 'I don't have to fuse with wetting reeds any more. I can pick up one of my horns at any time and it plays instantly. Doubling as much as I do, you know what a big help it is.'

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Lesson 5—TRANSPOSITION

Pianos, violins, and many other instruments are built so that the notes sound exactly as they are read from the music. Other instruments read and play notes which result in sounds either lower or higher than the notes read. The more important instruments in the orchestra that are transposing instruments are the B_b trumpet; the B_b clarinet, the B_b saxophone and the E_b saxophone. In this lesson we are going to explain and illustrate the B_b and E_b transposition, as these are the ones most frequently employed.

The first requirement of anyone wishing to transpose quickly and at sight is to have all key signatures memorized.

For arrangers who must know several transpositions it is essential that they know all intervals thoroughly.

Transposing can be compared to the printing of picture in one color and then in another. The picture remains the same although a different color ink is used. Transposing in music means that the tonal color is changed but the melody remains the same as far as the relationship of the notes to each other is concerned.

To transpose music for any instrument in B_b requires the following process: Each note taken from a violin, voice or piano part is raised a major 2nd, that is, one full tone and the original key signature is changed by either adding two sharps or dropping two flats. If one flat is in the original signature it is dropped and one sharp is added.

In the following examples the upper line contains the music in the original key and the line underneath it contains the music for the B_b instrument. Various B_b instruments are used in the examples but the result is the same. B_b tenor saxophones actually sound an octave lower than written and if the same pitch is required it becomes necessary to write the parts a 9th higher which is the same as a 2nd and then raised an octave.

ACCIDENTALS are transposed as follows: if a sharp is used in the concert key, the transposed note is raised also; if a flat is used in the concert key the transposed note is lowered and if an accidental such as a natural sign, also called cancel sign is used the effect of this sign is also transferred to the transposed music.

...TRANSPOSING KEY CHART...

keys → Cb - Gb - Db - Ab - Eb - Bb - F - C - G - D - A - E - B - F# - Cs ← Key names.
b's → 7 - 6 - 5 - 4 - 3 - 2 - 1 - 0 - 1 - 2 - 3 - 4 - 5 - 6 - 7 → No. of flats.
change signatures, adding or deducting 1's or 1/2's, according to the key.
in Bb - move 2 keys to right. Ex. C to D: Instruments in A - move 3 keys to left. Ex. C to B

• F -	1 key to right.	• C - G:	• G -	1 key to left.	• C - F:
• Eb -	2 keys to right.	• C - A:	• D -	2 keys to left.	• C - E:
• Db -	5 keys to right.	• C - B:	• B -	5 keys to left.	• C - M:

TRANSPOSITION FOR E_b INSTRUMENTS is as follows: the signature of the composition is altered by adding three sharps or dropping three flats or in the event of one flat in the original key, the flat is dropped and two sharps added, or in the event of two flats in the original key, both are dropped and one sharp added. In addition to the above the E_b

instruments play a minor third below the note read, which equals one and one half tones lower than the notes in CONCERT key.

To produce the actual sound, it is necessary to write E_b alto saxophone music an octave higher after following the above transposition as this instrument sounds a 6th lower instead of a minor 3rd higher.

Drumology

By Andrew V. Scott
315 West 47th Street
New York, N. Y.

Question: A local organization is planning to organize a fife and drum corps, and I have been asked to take charge of the new organization. I am quite unfamiliar with this type of work, so I would like to get some reliable information before ordering any instruments for the group. I would, for instance, like to know what you consider a desirable size for a band of this sort at the beginning, and what instrumentation you recommend. In the matter of fifes, I am particularly in a quandary. I have heard so much about different types of fifes, such as difference in materials, difference in pitches, etc., that I am quite confused. I don't want to start off on the wrong foot, and will therefore welcome any suggestions you might make that would help us to get started.—L. V. McKenna, Buffalo, N. Y.

Answer: The ratio for fife and drum corps is two fifes to each drum. Of course, this is a matter of choice; some drum majors prefer the drums to predominate, while others are more inclined to the melodic effect of the fifes. In other words, I mean to say that some drum majors are predisposed to copy the organ effect rather than the shrill tone of the martial fife. In my opinion, the most important part about any musical organization is musical effect, color and tone. This is not impossible in any sort of a band; for instance, perhaps you have heard harmonica bands. Now, who would ever think that it was possible to play the musical selections that have been performed by organizations such as Borrah Minnevitch's Harmonica Rascals, Cappy Baba's Band, or by that world-famous harmonica soloist, Larry Adler? And the harmonica, from a musical standpoint, has long held a lower rank than the time-honored fife.

So you see, the fife has been underestimated, not because of the instrument itself, but because it has not been constructed in its proper form. For example, let us take the dear old Civil War fife, which has prevailed in this country for many, many years. Despite the fact that we have many drum and fife corps, it is my opinion that, if they should all be called upon to play in assembly the variation of tone would be brutal. May I point out to you that this is not the fault of the performer; I would like to quote a fellow from Indiana, who once said to me: "The Romans had them, the Greeks had them, and now, God help us, they've got them in the East!" And yet "they" apparently are quite content with this instrument, and attribute their great musicianship (!) to their forebears.

For a period of years I have ignored drum and fife corps for the reason that I have found them to be set in their ways, and they have never been more to me, consequently, than penny-whistle players. Not only that, but a check over the recent catalogs shows that most of the leading musical instrument manufacturers have discontinued production of these instruments. I have promised myself that I would never discuss this fife subject because it has been a source of agony to me. After having gone through the Bruce

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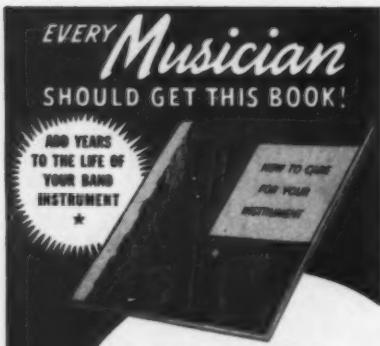
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and Emmett, the Strube and all the various modes and methods of playing the fife, it became very tiresome, so I gave up.

But there seems to be a ray of light in the darkness; recently I have become acquainted with a new fife, produced by Penzel Mueller & Company, that seems to remedy the flaws that have caused me headaches for too many years. The following is a sample: When I was a young bandmaster, I had great difficulty coordinating the fifes with the brasses and woodwinds of the band. I went to a great deal of trouble before I found out where the difficulty was. Because I was particularly interested in this subject, I went directly to the manufacturer of the fifes I was using, and he explained the whole situation in this simple way: During the Civil War his father received an order for sixteen fifes, to be made exactly as the sample sent with the order. Now, this sample happened to be an English fife, and in those days the pitch of the instrument used by the English was half a tone higher than we use today. In other words, they were what is known as "high pitch," and here in America we use "International pitch," that is, A-440. But because pappy had made them that way, the fifes this manufacturer turned out ever since have been consistently out of key. No wonder I gave up!

And that is why I recommend the Penzel Mueller fife, because it is in the proper pitch and can be used not only in fife and drum corps, but can be also used in the band. As a matter of fact, I use four of these fifes in one of my military bands, to very good advantage. So in order to save you moments of anguish, anxiety or what have you (and you'll have plenty!), I sincerely recommend this fife to you.

Question: In a recent issue, you gave an explanation of the art of "double drumming." I enjoyed it immensely, and as a continuation of the train of thought it aroused, I would appreciate it very much if you would let me know just about when it was that the foot pedal did away with the acrobatics of double drumming and made it a lost art.—Norman Shapiro, Greensboro, N. C.

Answer: I cannot tell the exact date offhand when this transition took place, but this I know: The first perfected pedal that was ever invented was manufactured by William F. Ludwig of Chicago. He is the father of this modern invention, and rightfully deserves all the credit for this innovation. I believe Ludwig's pedal became popular during the Chicago World's Fair, and it was the first time that a contraption of this type was used to make the work of the drummer less laborious. And don't get me wrong about that "World's Fair" jive, feller; I don't mean the World's Fair of 1933—the one I'm referring to took place when "Tiger Rag" was just a cub!

Question: You have spoken many times about the application of rudiments to modern drumming. Who, in your estimation, has accomplished most to put this theory into practice; that is, whom could I use as a pattern in my practice to work the rudiments into swing drumming?—D. L. Spangler, Hastings, Nebr.

Answer: There are several drummers who attribute their success to the application of rudiments, but the most outstanding I could name at the moment are Cozy Cole, A. G. Godley, Ray McKinley and, of course, Gene Krupa.

I wish to thank you guys for your many nice Christmas cards. I enjoy hearing from you, and hope you'll keep in the groove until next Christmas.

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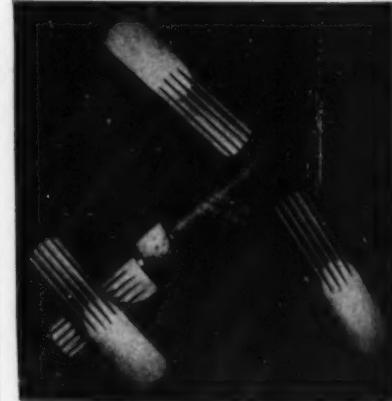
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Army Service

Colonel Bronson's army service dates from 1907 when he was a member of the National Guard in South Dakota. He was 1st Musician (1909-13) in the United States Navy; a commissioned Band Leader of the United States Cavalry and Field Artillery (1917-19); and, beginning as a warrant Officer, a band leader for

the Illinois National Guard. In 1939 he was commissioned a 1st Lieutenant, and promoted to Captain in 1941. During his service in the Illinois National Guard, in addition to commanding and conducting the 129th Infantry Band, Colonel Bronson served consecutively as Regimental Assistant Plans and Training Officer, Intelligence Officer, and, for several years, Regimental Adjutant. With his regiment, Colonel Bronson was called to active duty in March 1941 and served in the field with that organization until he was ordered to Washington in June 1941 to become the Music Officer of the Morale Branch of the Adjutant General's office. Promoted to the rank of Major in February, 1942, Colonel Bronson was appointed Officer-in-Charge when the Music Section of the Athletic and recreation branch of the Special Service Division was created in March 1943. As such he is responsible for: (1) The preparation and formation of policies pertaining to the Army Music Participation Program; (2) the selection and supervision of the training and assignment of Music Officers in Washington, New York, the Service Commands, Overseas Theatres, Bandsman Replacement Training Centers and as instructors on music subjects at the School for Special Service; (3) the staff supervision of the Army Music School, Fort Myer, Virginia; (4) the preparation of training programs for the Bandsman Replacement Training Centers; (5) the preparation of music curriculum material for use at the School for Special Service; (6) the advisor to the Adjutant General regarding the assignment of musicians to bands and elsewhere as required throughout the Army; (7) Music Advisor to the Army Service Forces Radio Program; (8) the production and distribution of the Army Hit Kit; (9) the production and distribution of V-DISC phonograph records and transcriptions; (10) the distribution of "Records for Our Fighting Men" and records from all other sources; (11) the selection of materials for and the recommended distribution of orchestra sets, recreational music sets and of miscellaneous musical equipment; (12) the preparation of technical manuals containing curriculum and educational material pertaining to music subjects for use by the Army; (13) supervision of instructional classes in Music Participation for the American Red Cross; (14) represents the Army on matters pertaining to music with the War Production Board, Pan-American Union, State Department, Joint Army and Navy Committee on Welfare and Recreation, National Music Educators Conference; (15) prepares budget estimates concerning requirements for music instruments, music equipment and music publications for the Special Service Division.

Civilian Experience

An outstanding clarinetist, Colonel Bronson has held many important professional positions in the theatre and concert field including membership in the Sousa Band from 1921 to 1939. Following a tour of the Central West as leader of the 51st Field Artillery Band early in 1919, then Lieutenant Bronson, he resigned his Army Commission to accept the leadership of the Aberdeen (South Dakota) Municipal Band, a professional organization. He remained at the head of this band until 1923 when the decision was made to devote his entire time to tours with the Sousa Band. In 1929,

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Colonel Bronson accepted the position of conductor of the Kable Brothers Company Band, of Mount Morris, Illinois, which was then considered one of America's leading industrial musical organizations. This band was also the musical unit of the 129th Infantry, 33rd Division, Illinois National Guard Band and it was through this relationship that Colonel Bronson returned to military status. From 1930 until his return to active military duty, in addition to his musical and military activities, Colonel Bronson occupied an executive position as Personnel Director and Purchasing Agent with the Kable Brothers Company, publication printers of national scope, Mount Morris, Illinois. Colonel Bronson also organized his own professional band in Rockford, Illinois, and was leader of the Tebala Temple Shrine Band of that city. As an adjudicator, band clinic advisor, and band conductor, Colonel Bronson is nationally known. His "General Marshall March" and other music compositions are considered standard band literature. He has served the American Legion as Post and County Commander, and is a life member of the National Band, Drum and Bugle Corps judging staff of the American Legion. Colonel Bronson was for ten years, National President of the United States Army and Navy Bandsman's Association and has served as a member of the Board of Directors of the American Band Masters Association. He has served his home community as President of the Kiwanis Club and, for several years, was chairman of the local Community Chest organization. Colonel Bronson is a member of the Masonic Blue Lodge, Scottish Rite bodies, and the Shrine. He is also a member of the Loyal Order of Moose and is listed in both "Who's Who in America" and "Who's Who in American Music." He is an Honorary Life Member of the Pennsylvania School Music Association.

Boy from Iowa

Born 4 November 1889, in Algona, Iowa, Colonel Bronson grew to young manhood in Watertown, South Dakota, where, in addition to attending grade and high school, he began his musical experience as a member of Peck's 4th Regiment Band, South Dakota Militia. Further education included Business College, the study of Band Instruments, orchestration, harmony and arranging with nationally known teachers and educational institutions. Colonel Bronson has also studied civil and military law and has completed several courses on military subjects. Several articles by Colonel Bronson on musical subjects have been published in periodicals of national scope. Colonel Bronson is married to the former Frances Tiedrick of Chamberlain, South Dakota, and a daughter, Barbara Jena, attends the National Cathedral School for Girls, Washington, D. C. Colonel Bronson was presented an Award of Merit by the National Association of Composers and Conductors for his outstanding service to American Music in 1942.



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HUMPHREY BOEHM bass clarinet, \$175.00. Pedler Boehm alto clarinet, \$175.00. Dupre conservatory oboe, \$175.00. Military oboe, \$60.00. Kohlert Military English horn, \$125.00. Paul Mueller Albert system bass clarinet, \$125.00. Buffet Albert system alto clarinet, \$125.00. Bettony conservatory bassoon, \$100.00. Kruis double French horn, \$150.00. Boston gold lacquered French horn, \$100.00. New Elkhorn French horn, \$150.00. 25 bar lightweight glockenspiel, \$37.50. 25 bar heavyweight glockenspiel, \$75.00. Conn S. P. Front bell baritone horn, \$135.00. Keeler S. P. baritone horn, \$85.00. Conn S. P. baritone horn, \$90.00. King S. P. mellophone, \$60.00. Holton S. P. mellophone, \$65.00. Conn BB Sousaphone, \$195.00 and \$225.00. King E. S. P. Sousaphone, \$225.00. Viking Boehm C metal flute, \$60.00. Guy Humphrey solid silver Boehm C flute, \$125.00. Bettoney wood D Boehm sterling silver piccolo, \$100.00. Bettoney wood D Boehm sterling silver keys piccolo, \$75.00. King S. P. BB front bell recording bass horn, \$225.00. New Blessing gold lacquered E♭ bell front recording bass horn, \$185.00. Conn S. P. upright bass horn, \$125.00. Holton BB S. P. upright bass horn, \$165.00. Upright alto horns, \$35.00 up. Trombones, \$25.00 up. Alto saxophones, \$75.00 up. Tenor saxophones, \$85.00 up. Baritone saxophones, \$85.00 up. Buescher gold lacquered bass saxophone, \$175.00. New crackproof cellos, \$52.50. King S. P. Flugel horn, \$45.00. C. Melody saxophones, \$40.00 up. Soprano saxophones, \$35.00 up. We have hundreds of very fine school instruments available for immediate delivery. Write for free bargain list. We also buy for cash or take trades. Write us what you have for sale or trade. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Mich.

AMERICAN Music for American SCHOOLS

(Begins on page 8)

literature describing the period of the music of each broadcast; American folk dances which could be learned in eurhythmics classes. (See Educational Music Magazine, September-October 1942). These study guides were mailed out to 500 public schools prior to the broadcasts, and they in turn have stimulated music supervisors in those schools to utilize more American music.

As a teachers college, we felt that we had an additional obligation to our students and to American composers. Our students were going to reach thousands of children in our area within a few years. How better acquaint them with the new works of Americans than to bring the creative artist to our campus to work with us in the performance of his own music. This idea met with instantaneous approval with our student body and with the local concert cooperative. In the past four years we have been signally favored by being able to bring to our school for a Festival Clinic such eminent composers as Percy Grainger, John Powell, Charles Wakefield Cadman, Erik Leidzen, Roy Harris.

Our Festival Clinics are run for two days. The first day is devoted to rehearsals of all of the major organizations which are to appear. The composer serves as conductor of his own works, introducing us to the signif-

icance of their meaning, and to the proper techniques of their performance. He may also appear as soloist in his own works or in the works of another. All students and faculty attend rehearsals, and invitations are sent out to music supervisors in the area to come and bring as many of their student-musicians as they can to observe these rehearsals.

The second day is devoted to a clinic on some subject relative to the development or promotion of America's music. Again, invitations are made available to all laymen and professional musicians, students, and music lovers everywhere in our area to attend these clinics. Our own students and faculty serve as the performers for these programs.

To sum up, we have learned to appreciate the inherent values of our own American culture because we have come into direct contact with the makers of one aspect of that culture, our own composers. We have been stimulated to go on to further study, not only of our own American scene, but of those foreign influences which have had some effect on our own culture. Today we feel so very much richer for having been challenged by Carl Sandburg's anecdote and Roy Harris' accusation. What are you doing to bring American music to American schools?

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